

THE VERSE DRAMA

OF

EDUARDO MARQUINA.

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Chapter I.

This thesis has as its subject, not Eduardo Marquina's life, but his work, and so in this first chapter it is our intention to do no more than provide a brief summary of the main facts of the poet's early life (1), followed by a discussion of the literary and cultural atmosphere of the Barcelona in which he spent his early years and where he first came to be drawn to letters as a calling. In none of the works we have consulted on the poet has this question of his early literary environment been considered sufficiently important to justify its thorough investigation, but we hope to show that it was, in fact, of great significance in his formation.

Eduardo Marquina Angulo was born in Barcelona on January 21st, 1879 (2); his father, Luis Marquina Dutú, manager of a drysalter's business (3), Vidal y Ribas, had both Basque and Catalanian blood in his veins, and the poet's mother, Eduarda Angulo, was Leonese. Marquina, who had one elder sister, Luisa, and four younger brothers, Emilio, Juan, Rafael and Mariano, spent a happy childhood and first went to school at the Escuelas Cristianas, in the calle de Moncada, where the family lived and where he was born. But, after he had recovered from a serious attack of measles, he attended the Colegio del Sagrado Corazón, run by the Jesuit Fathers, in the calle de Lauria.

Here, he met Luis de Zulueta, who was to be his closest friend during his youth, along with José Pijoán and Pedro Moles (4). Although Marquina was not a brilliant pupil, he obtained the "bachillerato," in

spite of the fact that he had lost his father not long before, and entered the cash room of the business of which his father had been manager. This period was a short one, for he soon realised, as did his superiors in the business, that such a life was not for him. He left, and through the good offices of Emilio Corominas (5), arranged with "La Publicidad" the publication each Saturday of one of his "Odas". Later, friends and shareholders of the paper subscribed towards the publication of a selection of these poems in book form, and it was with the proceeds of this book that he set off to try his luck in Madrid. By now, his mother too had died, his younger brothers were all at boarding-school, and his desire to savour the literary life of Madrid may well have been reinforced by an emotional urge to get away from Barcelona, with all its memories.

Such, then, very briefly, are the facts of Marquina's early life in Barcelona (6), but, if we are to be able fully to appreciate the significance in Marquina's later development of this period in his life, some attempt must be made to study the environment in which he spent his early years. Why this should be necessary, we can gather from the remarks of Rubén Darío, who, discussing the tremendous activity in Catalonia at the time which interests us, says (7):

"El nombre de Rusiñol me conduce de modo necesario a hablaros del movimiento intelectual que ha seguido, paralelamente, al movimiento político y social. Esa revolución que se ha manifestado en el mundo en estos últimos años y que constituye lo que se dice propiamente el pensamiento 'moderno' o nuevo, ha tenido aquí su

aparición y su triunfo más que en ningún otro punto de la Península, más que en Madrid mismo; y aunque se tache a los promotores de ese movimiento de industrialistas, catalanistas, o egoístas, es el caso que ellos, permaneciendo catalanes, son universales. La influencia de ese grupo se nota en Barcelona, no solamente en los espíritus escogidos, sino también en las aplicaciones industriales, que van al pueblo, que enseñan objetivamente a la muchedumbre; las calles se ven en una primavera de carteles o affiches que alegran los ojos en su fiesta de líneas y colores; las revistas ilustradas pululan, hechas a maravilla: las impresiones igualan a las mejores de Alemania, Francia, Inglaterra o Estados Unidos, tanto en el libro común y barato como en la tipografía de arte y costo."

This activity was taking place in all fields, just at the time when Marquina was beginning to take an interest in the greater world around him. In 1888, for example, which was the first year of Marquina's bachillerato (8), there was held in Barcelona the great "Exposición Universal," of the effects of which he was later to write (9):

"Fué un proceso de materialización que probablemente compartió Barcelona con el resto del mundo. Pero, a mí, recordándolo ahora en relación con mi ciudad, casi me duele como un desengaño de amor. Se me llevaron la Barcelona de mi infancia y no he podido volver a encontrarla. Era una antes y otra después de los meses de la Exposición. Fué irrevocable y fué triste."

These are the remarks of the exile, recalling from afar the scenes and events of his childhood; and, indeed, it is very likely that Marquina's reaction to the exhibition and its aftermath was as he describes it here. Nevertheless, as we have seen from Darío's remarks, progress in the Catalonia of the time was not restricted to that of an industrial nature: the plastic, musical and literary

arts in Barcelona were fully in touch with the main currents of European activity, and Marquina, who was in direct contact with the principal figures in the Catalanian movement, was to be profoundly and positively influenced by its general outlook and ideas.

Marquina, literarily speaking, was born into an atmosphere of "modernismo". José Pla (10), Luis Cabañas Guevara (11) and J.F. Ráfols (12) have all written books which describe the peculiar nature of this Catalanian modernism. Its leaders were Santiago Rusiñol, Ramón Casas and Miguel Utrillo, who had all spent some time in Paris, where they became acquainted at first hand with symbolism and impressionism (13). On their return to Barcelona, they began to expound the new ideas by means of exhibitions (14) and especially through a café which they opened, "Els Quatre Gats," which became the centre of Barcelona's cultural life. Here, established painters, critics, musicians and writers mixed with their younger colleagues to discuss the new trends. Cabañas Guevara tells of their anxiety to associate themselves with the movement of the world outside without sacrificing the peculiar contribution which they, as Catalonians, could make, and he says (15):

"Recogían el esteticismo inglés de Ruskin, el arte decorativo de William Morris, el de Aubrey Beardsley, el de Cheret y Mucha, y la poesía simbolista francesa; pero en todo ponían el sabor de la tierra. ...Había que creer en la Belleza y se tenía que soñar y desprenderse de todo sentimiento gregario y de toda actitud rebañiega, y por eso se alistaban en lo que creían transformador y nuevo, sobre todo nuevo. En el fondo, un romanticismo más, y si en los 'IV Gats' coincidía lo universal y lo localista, se emparejaba también lo que parecía una decadencia con lo que iba a ser una vital renovación.

Toda la Barcelona actual data de los 'IV Gats'."

This last paragraph shows that Barcelona, for all that it owed to Paris, was far from being a literary colony of the French capital. The interest of "Els Quatre Gats" was the world at large, a world which it had first come to know through France but which it was to interpret independently. Ráfols tells us (16):

"...mientras los naturalistas franceses prosiguen en agrupar 'documentos humanos', los críticos de Barcelona inclinan sus preferencias ya a la dura psicología y sociología de Ibsen, ya al vago y decorativo pesimismo de Maeterlinck, ya a la minucia esteticista de Ruskin, ya al poético mesianismo de Nietzsche. El alta estima para con estos cuatro personajes será característica del modernismo catalán."

Catalonian modernism, then, placed great importance on the aesthetic aspect of art - beauty was to be sought above all things; but the influence of Ibsen prevented the movement as a whole from taking refuge in the ivory tower. It is true that one young writer, Adrián Gual, was so impressed by a performance of Maeterlinck's "La Intrusa" which he saw at the second "Fiesta Modernista" organised by Rusiñol at Sitges that he came to admire Maeterlinck as much as Wagner, and wrote a play, "Silenci," modernist in the extreme, and as obscure as the title suggests. The work was presented on January 15th, 1898, at the opening session of the Teatre Intim, and met with Pompeyo Gener's comment (17):

"¡El Silencio, el Gran Imperio del Silencio (mayúscula tras mayúscula), mas alto que el Cielo, más profundo que la Muerte, el Gran Silencio incomprensible, preñado de

gérmenes de la Vida! ¡El sólo es fecundo! ¡El sólo es grande!"

But Gual's attitude was the exception rather than the rule, although it does show the lengths to which the younger members of the group were willing to go in a wholehearted attempt to achieve their ideals. On the whole, the members of the movement were successful in reaching a compromise between the aesthetic demands of modernism carried to their logical conclusions and the social and political preoccupations which were besetting Catalonia at the time.

Marquina's introduction to literary life, seen against this background, is of some interest. Speaking of his friendship with Luis de Zulueta, he says (18):

"Allí, una tarde otro muchacho que había de ser con el tiempo buen escritor y maestro de preceptiva literaria, Manuel de Montoliu habló de Gustavo Adolfo Bécquer. El tema prendió entre nosotros una inefable llamita de fervor romántico. Salimos unos cuantos, en grupo que había cuajado al calor de la llama común. Deambulamos bajo el atardecer oscuro, sin rumbo, hacia los más viejos barrios de la vieja ciudad. Y recorriendo los claustros de la Catedral, nos reconocimos y nos proclamamos hermanados en espíritu de la idealidad y poesía."

He goes on to relate how the group continued to meet to discuss art and literature, and how he and Zulueta also met separately, both of them great admirers of Zorrilla, Espronceda, Larra and Bécquer, rather than of Campoamor, Núñez de Arce, Manuel del Palacio, Grilo, Ferrari and Balart, who were closer to them from the point of view of time. He tells how the two began to write legends in

romantic vein, but adds (19):

"Y todo esto era juego que no podía satisfacernos. Queríamos otros rumbos, otros nombres: la hora de nuestra hora, para levantarnos de nuestro sueño de momias y ponernos a andar..."

This something new they were to find, first of all, in Ibsen's "The Ghosts," which Pijoán read to them one memorable afternoon. Marquina's remarks show the tremendous effect this first encounter with Ibsen had on them (20):

"Una forma nueva de arte, la inserción de una fatalidad real, inexorable y activa en el plano de la existencia humana acababa de manifestársenos. La perspectiva del mundo se agrandaba ante nuestras conciencias y vivíamos más y hacia mayores profundidades que antes de conocer la obra de Ibsen.

No porque hubiéramos oído mejores cosas ni mejor expresadas: simplemente, porque sentíamos que estábamos oyendo la voz de nuestros días con los pensamientos y los sentimientos que andaban a la sazón por el mundo; que nos rodeaban, que nos envolvían y con los que, de todas maneras, incluso para negarlos y combatirlos, nos iba a ser indispensable contar, desde aquel momento."

We have already mentioned the time that Marquina spent in the office of the wholesale drysalter's business, and the following extract from "Yo y los días" (21), the last which we intend to quote at length, shows, not only that his time there was not entirely wasted, but also that his reading was wide and extensive:

"En el cajón de mi enorme tablero de oficinista donde éramos tres los amanuenses, tenía yo algunos libros que leía durante las pausas del trabajo. Tocaba el

turno, entre los extranjeros, a Ibsen y Maeterlinck, como he dicho; a Turguenef y Gogol, a Tolstoy, a Verlaine. Entre los españoles, empezaban a interesarme Unamuno y Maragall. Permanecían, sin merma de fervor, en el altar de mis cultos, Goethe, Schiller, Byron, Musset, Leopardi, Pascoli. Luego habían de insinuarse D'Annunzio, traído por Pijoán; los grandes clásicos griegos, a favor de la segunda parte del 'Fausto', leída en la traducción de Nerval; y, por último, los clásicos nuestros y con ellos Santa Teresa de Jesús, que definitivamente me ayudarían a dar conmigo mismo. Pero, era indispensable que se apagara en el aire inútil el último chisporroteo de mi adolescencia, para esta final evolución."

Marquina's state of mind at this time, then, was exactly suited to the ideals of Catalanian modernism as manifested in "Els Quatre Gats": what the group there wanted was to be in touch with all that was new; its ideals, like those of Marquina, were beauty, change and novelty, a mixture which bears witness to the social and political movements in Catalonia at the turn of the century. "Catalanismo" and modernism lived side by side, and, although it is essential to distinguish between the two, there is no doubt whatsoever that the spirit of Catalanian nationalism, which also sought social justice, did have an influence on the cultural movement which was contemporaneous with it. The men of letters, as a rule, did not identify themselves with the political aims of "catalanismo," but they did take seriously the social problems which they saw on all sides and on which the Nationalists, more than anyone else, had concentrated.

Marquina's plays on Castilian themes have always given the impression that his was a case of a writer, born in one region almost by accident, but who had an affinity, again almost accidental, with another region. One of the things we hope to show in this thesis is how

the Castilian and Catalanian influences meet and are merged in the work of Marquina, and, of course, not by accident. To this end, the question of Marquina's relationship with "Els Quatre Gats" is of primary importance, although García Díaz and Snyder make no mention of it (22). That he did take an active part in what went on at "Els Quatre Gats" is made clear by a number of references by Cabañas Guevara and Ráfols, in their works already mentioned. Cabañas Guevara, for instance, speaking of Marquina in this connection, says (23):

"Con su carácter franco, su exclusivo idealismo y su exuberancia vital, propensa a cierta afectación espontánea, atraía la atención admirativa de todos. Parte de sus 'Odas' y de sus 'Eglogas' fueron escritas, o esbozadas, en los 'IV Gats', y en ellos, por el 1901, dió lectura de su poema 'Las vendimias', ofreciéndosele un singular homenaje: para él, un pámpano de plata, y, para todos, cuatro toneles acompañados de jamones y embutidos."

Marquina, however, was associated with "Els Quatre Gats" as early as 1899, and Cabañas Guevara tells how, on January 4th, 1899, Rubén Darío arrived in Barcelona from America (24):

"...Almorzó en el 'Suizo' con Emilio Junoy y Marquina, estuvo en el viejo Ateneo de la Plaza del Teatro, en compañía de Santos Oliver, a la sazón redactor de 'El Diario de Barcelona', y al atardecer entró en los 'IV Gats', cenando con Ramón Casas, Utrillo, Martí Garcés, José María Xiró y Rusiñol, charlando hasta la madrugada."

From this, it can be seen that, even as a young man of twenty, Marquina was fully involved in the literary life of Barcelona. In "Els Quatre Gats," he had the opportunity of meeting, apart from those already mentioned,

Rafael Martínez Padilla, Pablo Ruiz Picasso, Adrián Gual, Julio Vallmitjana, Juan Maragall, Rafael Nogueras Oller, Vives Pastor, Francisco Pujols (who was only seventeen at the time) and the less important frequenters of the café (25). Nor was his activity restricted to attending the reunions held there, for, as early as 1897, there appeared in Barcelona the first number of the review "Luz," in which, in 1898, he and Zulueta published their versions of Verlaine, which they thought to be the first to appear in Spanish (26). They also published original poems, in which the features of Marquina's early production, to which we shall later devote fuller attention, were already visible.

As we have already noted, some of Marquina's early verse appeared also in "La Publicidad," and Juliá Martínez's remark (27) is worth noting, even if we must first dissociate ourselves from its air of political partisanship:

"El sentimentalismo regional se ha trocado en un afán político encarnado en La Veu de Catalunya. Frente a este derrotero habla la voz de España en La Publicidad, y Eduardo Marquina bebe en el manantial de la unidad Patria, colmando su sed de por vida."

While Sr. Juliá's subjective approach to this subject cannot be our own, it is nevertheless true that "La Publicidad" tended, on the whole, to sympathise with the wider interests of a united Spain, as it understood them, whereas "La Veu de Catalunya" was an organ more closely associated with Catalanian nationalism. As we are about to see, it was natural that Marquina should have become a contributor to the former, and not the latter, paper.

The poet, although born in Barcelona, was not Catalanian by origin: his mother was Leonese and his father Basque, and we have it on his own authority that the language which the family used at home was not Catalán but Castilian (28) and that he himself had always been an "anticatalanista furibundo" (29). Furthermore, from the very beginning of his journalistic and literary career, Marquina, unlike the vast majority of other young writers in Barcelona, did almost all his work in Castilian, using Catalán only very infrequently and only when absolutely necessary (30). He was one of the group who considered themselves as "supranationals" (31), and in this respect his modernism is more European than Catalanian. Practical politics never interested Marquina, who was always more concerned with deeper problems of social justice, although the thought of resolving these problems by warlike methods filled him with horror. Much of the ideological opposition to his early poems and plays was probably due to a failure on the part of his critics to realise the exact nature of his position. His deep sincerity, and the fact that he was very outspoken, led him to be taken for something not far short of a revolutionary, while in Britain, for example, he would probably have been one of the milder Fabians.

An example of what we mean can be seen in a very interesting document, published in Barcelona in 1903, and to which we have seen no reference in any of the studies of Marquina which we have consulted (32). The work in question is an anonymous pamphlet, describing the air of scandal, mystery and intrigue that surrounded the death of the great Catalanian clerical poet, Verdaguer, and en-

titled, "Verdaguer vindicado por un catalán." The prologue is by Eduardo Marquina. This prologue has been so completely ignored to date, and is of such great interest, that it seems convenient to quote some extracts from a copy that exists in the Biblioteca Nacional, Madrid. More than any of Marquina's other early writings, this prologue gives a clear idea of what he thought of the political and social situation of his day (33):

"En este libro se señalan los enemigos del Padre Verdaguer. Hay muy pocos nombres, sin embargo. Hay pocos hombres todavía. Los principales enemigos no son esos. ¿Sabéis quiénes son los principales enemigos del Padre Verdaguer? Los vicios sociales: el medio ambiente de hipócrita maldad en que vivimos. Ese es el por qué buscado en balde, gentes faltas de espíritu, que tenéis ojos y no veis, oídos y no oís: y ese por qué (34), como he dicho al principio de estas líneas, está en vosotros mismos.

...Lo esencial en esa lucha, que acabó con las energías del que tuvo fuerza para desenterrar un mundo y colocarlo sobre sus hombros, fueron las pasiones, las corrupciones, las mentiras y los intereses de una sociedad que está viviendo de apariencias.

...Veréis que los enemigos de Verdaguer se unen por grupos; veréis que estos grupos se agrandan en partidos, casi en sectas; veréis que su bendita sotana le vale asimismo el desamparo, cuando no la persecución de ~~los~~ los mismos eclesiásticos; veréis a Verdaguer, reducido a extremo de miseria; sostenido por los humildes; alimentado por los pobres; viviendo de la caridad y del amor de los justos; recibiendo sobre sus humildes plantas la devoción de los verdaderos creyentes y el óleo de los infortunados!...

...Cuando los poderosos atacan y el humilde es combatido, no preguntéis nunca ¿por qué? y poneos del lado del humilde. Pensad que éste no tiene más interés en la tierra que el de la verdad y los otros se mueven trabajosamente aplastados por el peso de innumerables intereses, el rango, la jerarquía, la representación política, el dinero, el poder, la envidia, el miedo, etc.; intereses que, en su mayor parte, son injustos y enemigos de la verdad.

...La serpiente de la hipocresía se retuerce en un último anillo y arrastrándose sobre el lecho del enfermo, le busca el inocente cuello para anticiparle la muerte de unas horas. El santo varón recoge sus fuerzas, logra levantar el puño religioso, aplasta la cabeza del monstruo... y muere dulcemente en el Señor y en la verdad. Así mueren los justos.

La lucha terminaba, pero el vencedor moría; cuando la hipocresía no puede con las almas grandes, las expulsa de la tierra."

This prologue, coming from a man like Marquina, is not propaganda for any of the causes, such as "catalanismo" or "anticlericalismo," which were rampant at the time; what he was against was evil, in any shape or form, and the cold indifference of the great mass of the people to the injustice to be seen on all sides was as repugnant to him as the immense power and influence exercised by a selfish few. His self-professed admiration for Larra, to which we have already drawn attention, goes a long way to explaining the fiery sentiments expressed here.

Marquina's outspoken comments at this time, however, were not all open to the charge of seeming too political, and, to complete this picture of the poet's outlook about the time when he left Barcelona to try his luck in Madrid, an article he wrote in 1901 in "Pèl & Ploma" (successor to another review called "Quatre Gats") is worthy of attention, giving, as it does, a concise summary of his views on purely literary matters (35). It is unfortunately true that Marquina here is, if anything, too outspoken, but, in the circumstances, some allowance may be made for this. The article was written in defence of the "Teatre Líric Català," a venture of a group of the modernists, whose intention was to offer a form of operetta

based on Catalonia to counteract the tremendous influence of the "zarzuela" from Madrid. The latter genre they considered unsuitable for, and unworthy of, Barcelona, and, in the "Teatre Líric Català," they attempted to provide a substitute, inspired in the manners and folk-lore of the Catalonian countryside. It should be said, in passing, that Marquina may not have been entirely disinterested in writing the article: the venture failed, having received the harshest of treatment at the hands of almost all the non-modernist critics - and one of the works performed before its eventual failure was a play in Catalán, "El llop pastor," written by Marquina, with music by Gay (36). What he says, however, is worth noting:

"En vuestras diatribas contra el 'Teatre Líric Català, todo es una tremenda y negra negativa. Ni una observación práctica; ni una idea aprovechable; ni una afirmación generosa que os comprometa en cierto sentido, que sea la confesión espontánea de un amante de la tierra y de un adorador de la belleza: apenas si esta palabra resplandece en vuestros escritos, porque su culto se ha muerto de sequedad en vuestras entrañas. Os habéis petrificado en la negación, espíritus de hielo, y habéis llegado a tomar por una virtud vuestra esterilidad absoluta..."

Here again, we see all the fire and despair of Larra, but we also see the importance of "el culto de la belleza" and of "el amor a la tierra" for Marquina. He was profoundly concerned with the progress of art, and this concern was to endow him with an artistic and intellectual integrity which later caused him a great deal of suffering.

Before moving on to a brief consideration of Marquina's

early verse, it is as well to say something of his companions in "Pèl & Ploma." The review, which was run mainly, as we have seen, by Utrillo and Casas, and which also had frequent contributions from the pens of Casellas, Maragall, Riquer and Rusiñol, was especially noteworthy from the viewpoint of the student of a later generation of Spanish writers for the group of younger men who, introduced by Marquina, were associated with it: these include Luis de Zulueta, Torres García, José Pijoán, Manuel de Montoliu (later to become an outstanding scholar and critic of the literature of Catalonia and the Balearic Islands, as well as of literature in general) and Pedro Moles (37).

The background we have attempted to provide in these pages shows, surely, that Marquina's dramatic production cannot be properly understood in the absence of all reference to his early literary years. If he did not associate himself in Madrid with "la generación del 98," and if he was never a "modernista" as Díaz-Plaja understands the term (38), this did not happen purely by accident: Marquina, when he reached Madrid in 1900, already bore the distinguishing marks that were to set him apart there. What these characteristics were, and the extent to which they were due to his early environment, may be seen in his early poems.

The prologue to his "Odas," first published in "La Publicidad," and later in book form in 1900, reads like a youth's literary confession of faith (39):

"¡Ideas mías,
canciones mías, entusiasmos míos,
que ni el aplauso de unos os complazca
ni os contenga el silencio de los otros!
Salid, volad, luchad; allá vais libres,
al aire claro de la eterna Vida,
como los ríos van al mar!

Vida mía interior, esfinge oculta,
llama que te alimentas de ti misma,
como el mar se alimenta de las nubes
que han nacido en su seno, yo te ofrezco
las víctimas que quieras; solamente
sobre tu altar oficiaré, y, en vano,
veré fuera de mí, templos, altares,
ídolos, que han quedado como fósiles
del gran diluvio de los tiempos; habla,
sibila de mi espíritu, y tus órdenes
se cumplirán; esposa mía, pide
y serán satisfechos tus deseos.

¡Mira cuánta riqueza! Campos verdes,
aire azul, rosas frescas, resonante
ruido de espadas y crujir de besos,
tempestades y auroras, senos blancos
y heridas palpitantes... ¡todo es tuyo!
- De ese gran mar de la existencia humana
haré brotar las Islas que tú quieras."

At times his verse degenerates into a kind of political
harangue, as in the "Versos acanallados" (40):

"¿Verdad, pordioseros, que es sueños de locos
pensar que la tierra se puede arreglar?
¡Voto a la miseria, tendedme los brazos
y vivamos juntos, en el mismo hogar!

Hagamos la vida sin ver que vivimos,
sin ningún empeño, sin ningún afán;
en brazos del viento, como van las hojas;
como van los peces, en brazos del mar."

This latter stanza recalls Espronceda's "Canción del
pirata," and is characterised by the same romantic desire

to find freedom far from the unappreciative world. But, as we see in "La conquista de la vida," this is not Marquina's real struggle (41):

"Los tiempos son de lucha:
las horas son ejércitos
de enemigos que pasan.
No divaguemos nunca,
que al que suelta los remos,
las corrientes indómitas lo arrastran."

One cannot run away from life; its challenge must be accepted, and the nature of this challenge, as Marquina sees it, is illustrated in "Soliloquio del adolescente"(42):

"Siento el orgullo de mi cuerpo joven
y dulcemente dejo
que en libertad se agrupen mis ideas
y vuelen mis deseos.

¡Yo solamente existo! Apenas oigo
en la quietud del valle
cuando aguzo, esperando, los oídos,
otro rumor que el de mi propia sangre."

And, above all, in "Canto a los viejos" (43):

"¡No sabéis avanzar! No sabéis, viejos,
ver que la juventud se queda lejos,
que vive en otro mundo y de otra suerte;
queréis juntar la entrada y la salida,
cuando ella late enfrente de la Vida
y vosotros enfrente de la Muerte."

What Marquina fears above all else is lack of change, inability or unwillingness to react to the impact of ideas. His philosophy of life, which we shall later

see developed in his verse theatre, here begins to make its appearance. For Marquina, the failure to move and change with the ideas of the times spells death, and, in "Treno de las estatuas," it is easy to see how he rebels against all that is static (44):

"Ya concluídas al nacer, llevamos
una idea enterrada en las entrañas,
y ni triunfamos de ella ni cambiamos.

Cuerpos muertos de inútiles hazañas,
la caricia del sol no merecemos,
como la roca verde en las montañas.

Estamos acabadas: no podemos
abrir la boca ni extender la mano
sobre las cosas que agitarse vemos.

Con el orgullo de un doctor anciano,
perpetuamente muertas, revestimos
la gran quietud del aparato vano.

Somos eternamente lo que fuimos,
y bajo el mármol que el calor no embebe,
siempre una misma sensación vivimos."

Keats can sing, in the "Ode to a Grecian Urn":

"Ah, happy, happy bough! that cannot shed
your leaves, nor ever bid the Spring adieu;
and happy melodist, unwearied,
for ever piping songs for ever new;"

but Marquina cannot see the matter in this light.

If this is his idea of spiritual death, he conceives spiritual life in terms of love. Indeed, his conception of love is of the very greatest importance in his thought, and the "Odas," in spite of all their defects, nevertheless

have the great saving grace of showing, even at this early stage, how clear Marquina was in his mind about his position on the fundamental problems of human existence. "El rey Herodes," which describes the martyrdom of the Holy Innocents, illustrates this, and it should be noted that Marquina's treatment of the theme is much less openly religious than one expects in a Spanish poet(45):

"¡Adiós, pero no adiós, jóvenes hijos!
¡Adiós, pero no adiós, libres ideas!
Que, en el mar, siguen a las olas muertas
las olas que se forman;
que vuestras madres se echarán en brazos
de los esposos fuertes; que han sonado
las horas del amor. Y el Amor grande,
el que hace hermanos a los hombres todos,
va a levantarse contra el viejo Herodes."

The earlier poems among the "Odas" all suffer to some extent from the political flavour which Marquina, at times apparently almost unconsciously, gives to them; but, even within the framework of the "Odas," this tendency gradually diminishes, and, although Marquina discards none of his ideals, he seems to realise that to use his medium as a clergyman uses his pulpit can do nothing but harm to his art. The tone softens, the obvious gives way to the less obvious, social tirades are replaced by sweet songs of love, and, instead of attacking in so violent a manner the evil which he so detests, Marquina takes to singing the praises of nature and of woman, in both of which he sees the life-giving forces of birth and renewal. Thus, the later "Odas" and many of the "Eglogas" contain many extremely fine pieces of sensitive poetic writing which leave little room for doubt as to his potentialities as a poet, although at times he relapses into his former

habits, with the most unfortunate results.

The themes dealt with in these early poems were not to be abandoned by Eduardo Marquina when, in Madrid, he began to cultivate the verse drama; no arbitrary division exists between what interested him and seemed worth while to him in Barcelona and what he hoped to achieve in Madrid; he would, of course, evolve considerably in many aspects, but the main themes which are present in these early poems were to preoccupy him for the rest of his days, making possible some of his finest verse plays, and doing a lot to improve even some of his poorer historical plays in verse. These themes, which will later be dealt with in fuller detail as the main currents of Marquina's dramatic production are examined, are the following: on a lower plane, although becoming more and more idealistic with the passing years, social justice, the evils of hierarchy in many of its manifestations, and cultural indifference; and, on a higher plane, and gradually absorbing the themes just mentioned, peace and love, nature and woman - especially the mother - , pain and suffering.

In Marquina's verse drama, these themes are worked up into a system of ideas which he makes very much his own, and which undoubtedly had an influence on the Spanish literary scene. An illustration of how Marquina's growing maturity improved his approach to these problems, both from the moral and the aesthetic points of view, can be seen in the manner in which, in the "Odas," he attacks kings in true revolutionary manner (46):

"Son los reyes pomposos
sobre el roído trono sustentados
por millares de guerras
hace millares de años.

Son águilas sin alas
nacidas en la punta de los montes,
que, egoístas, vegetan
perpetuamente inmóviles.

No ya Melchor, Gaspar y Baltasar; los otros:
los estériles ricos,
los que se labran tronos
de ajenos sacrificios."

In contrast, in his later plays, and especially in "El rostro del Ideal," Marquina concerns himself more with the human problems presented to the king by the very nature of his position than with the too easy attacks that occupy his attention in the "Odas".

All this has gone to show the general nature of the influence on Marquina of the general climate of opinion in Catalonia during this period - a climate of opinion which, as Rubén Darío (47) and Guillermo Díaz-Plaja (48) agree, was vastly different from that in Madrid, where the new ideas were much longer in taking root; and the material assembled in this chapter should be of great use in determining the nature of more detailed influences, where these exist, and in explaining the course which Marquina was to follow.

NOTES.

- (1) For these facts, we are indebted to the poet's widow, son and daughter-in-law, who afforded us every assistance in the preparation of this study; and to the following works:

Eduardo Juliá Martínez: "Eduardo Marquina, poeta lírico y dramático" - Cuadernos de Literatura Contemporánea, Madrid, 1942, 3-4, pp.109-134; and

Fabio García Díaz: "Introducción a la vida y al teatro de E. Marquina" - a doctoral thesis presented to the University of Madrid in 1952.

- (2) E. Juliá Martínez: loc. cit., p.109.
- (3) On p.1 of her introduction to an edition of "El monje blanco," New Orleans, 1951, Isabel Snyder describes the business as a wholesale pharmacy. The error is presumably the result of a mistranslation of the word "droguería".
- (4) According to the poet's family.
- (5) E. Juliá Martínez: loc. cit., p.111.
- (6) Much fuller details are given in the thesis by García Díaz. He does not, however, deal with the special influence on Marquina of the general cultural atmosphere of Barcelona at this time.
- (7) Rubén Darío: "España Contemporánea," Madrid (s.a.), Obras completas, XXI, p.24.
- (8) P. García Díaz: op. cit., p.12.
- (9) E. Marquina: "Yo y los días," in "Caras y Caretas," Buenos Aires, 21 de mayo de 1938. (All references to this series are taken from García Díaz's work, the political situation in Argentina having made it impossible for us to obtain a microfilm copy, as was our desire.)
- (10) José Pla: "Ausíol y su tiempo," Barcelona, 1942.
- (11) Luis Cabañas Guevara: "Cuarenta años de Barcelona-1890-1930," Barcelona, 1944.

- (12) J.F. Ráfols: "Modernismo y modernistas" - Barcelona, 1949.
- (13) Luis Cabañas Guevara: op. cit., p.12.
- (14) Rusiñol, Casas and the sculptor Enrique Clarasó held joint exhibitions in 1890 and 1891. These are described by J.F. Ráfols, op. cit., Capítulo III.
- (15) Luis Cabañas Guevara: op. cit., pp.12-13.
- (16) J.F. Ráfols: op. cit., pp.34-5.
- (17) idem, p.108.
- (18) E. Marquina: "Yo y los días" in "Caras y Caretas," Buenos Aires, 2 de septiembre de 1938.
- (19) idem.
- (20) idem.
- (21) "Caras y Caretas," Buenos Aires, 23 de julio de 1938.
- (22) Possibly because the poet's family is of the opinion that he had little or no connection with the group, and both these writers had interviews with the family.
- (23) Luis Cabañas Guevara: op. cit., p.14.
- (24) idem, p.19.
- (25) J.F. Ráfols: op. cit., p.130.
- (26) In "Luz," No.8 (Primera semana de diciembre, 1898), there is a poem, "El monstruo," by Marquina, and there are also translations by Marquina and Zulueta of four poems by Verlaine: "Arte poética," "Vendimias," "El esqueleto," and "La hostería." In the introductory article, we read: "Paul Verlaine, de quien nada, que sepamos, se ha traducido en castellano, y que ha llegado a ser jefe en París de una escuela novísima, tiene derecho a ser conocido de todos los que seriamente se dedican a las Letras."
- (27) E. Juliá Martínez: loc. cit., p.111.

- (28) V. interview between Marquina and "El Caballero Audaz" in the latter's "Galería," Tercera edición, Madrid, 1946.
- (29) *idem.*
- (30) L. Cabañas Guevara: *op. cit.*, p.14.
J.F. Ráfols: *op. cit.*, p.162.
- (31) J.F. Ráfols, *op. cit.*, p.142.
- (32) Neither E. Juliá Martínez nor P. García Díaz includes it in his bibliography, nor does Isabel Snyder mention it in hers.
- (33) "Verdaguer vindicado por un catalán" (con un prólogo de E. Marquina) - Barcelona, 1903. pp.8-12.
- (34) On p.7 of the prologue, Marquina asks, "¿por qué ha de tener enemigos el Padre Verdaguer?"
- (35) We are indebted for this article to J.F. Ráfols, *op. cit.*, pp.208-9.
- (36) *idem*, p.206.
- (37) *idem*, p.164.
- (38) Guillermo Díaz-Plaja: "Modernismo frente a noventa y ocho," Madrid, 1951.
- (39) Eduardo Marquina: "Obras completas," Madrid, 1944, VI, pp.13-14 (from now on, the abbreviation O.C. will be used to denote the "Obras completas").
- (40) O.C., VI, pp.16-17.
- (41) *idem*, p.21.
- (42) *idem*, p.27.
- (43) *idem*, p.31.
- (44) *idem*, pp.28-9.
- (45) *idem*, p.45.
- (46) *idem*, p.23.

(47) Rubén Darío: op. cit., p.286; and "Autobiografía," Madrid, 1920, p.168.

(48) Guillermo Díaz-Plaja: op. cit., p.348.

Chapter II.

The general atmosphere in Madrid when Marquina went there from Barcelona was far from being favourable towards his work. If it was with the proceeds of the collected "Odas" that he financed the trip, it was on this book that he was judged. Even at this early stage, we can see the strength of the opposition, which chose as the object of its attacks, not Marquina's worth as a poet, but the ideas contained in his poetry.

This can be seen quite clearly in two articles by Valera (1), first published in "El Imparcial," and entitled "La irresponsabilidad de los poetas y la purificación de la poesía: sobre las 'Odas,' de don Eduardo Marquina." Valera takes as his text Heine's comment that "el pueblo podrá matarnos, pero no puede juzgarnos nunca," and he writes (2), "de esta suerte pone Heine la obra verdaderamente poética por cima de todo humano criterio y proclama, con su genial desenfado, la irresponsabilidad de los poetas." The Spanish critic launches out on a lengthy discussion of this point, and concludes that poetry must imitate "lo real, o lo que nosotros imaginamos real, elemento en que cabe error o mentira."

Valera continues (3):

"Toda la antedicha meditación, expuesta a escape para no pecar de prolijo, ha valido para aquietar mi espíritu, después de leer las 'Odas' de don Eduardo Marquina, y para afirmar, sin escrúpulo de conciencia, que me parecen bien y que son obra de verdadero poeta. Para conceder no obstante, a tal poeta la irresponsabilidad de que habla Heine, es menester no tomar por lo serio en la realidad práctica, la virtud docente de su poesía."

Valera's real attitude now becomes clear (4):

"Aunque todos convenimos en que el estado de la sociedad y del mundo deja mucho que desear, y que el mal físico y el mal moral no escasean sobre la tierra, yo tengo por seguro que las cosas están en nuestra edad menos mal que en las anteriores edades. Y no dudo del progreso...

...Ignoro, y no pretendo investigar aquí, de qué doctrinas filosóficas, religiosas o irreligiosas, sociales y políticas, expuestas en prosa por pensadores, extranjeros, o de qué exaltadas composiciones poéticas, venidas de otros países, proceden el sentir y el pensar de don Eduardo Marquina. Claro está que no tiene principio en él el impulso que le mueve. Claro está que hay una corriente de pensamiento en la que él se ha lanzado y que le arrebató. Pero esto no le quita cierta originalidad ni desvanece su carácter propio. Vate apocalíptico, amenaza con destrucción y muerte, ruina e incendio, las instituciones, los altares y los tronos y cuanto hoy descuella sobre la faz del mundo y mantiene el orden, más o menos digno de censura o más o menos capaz de lenta modificación y de enmienda, dentro del cual vivimos todos. Lo que vendrá después de la pronosticada revolución radical, se columbra confusamente o más bien se desentraña o se descubre a través de los símbolos y de las imágenes colosales, y en las figuras alegóricas que va creando y mostrándonos el poeta.

.....

A la nueva faz que tomarán todas las cosas ha de preceder cierta universal conflagración de amor, tan vagamente descrita, que no acierto yo a interpretar lo pronosticado por el poeta, y si la conflagración será en efecto amorosa y suave al destruir lo antiguo, o si lo destruirá con materiales incendios, estragos y muertes. Como quiera que ello sea, sobrevendrá después de la destrucción algo por el estilo de lo que los milenarios fantaseaban. La Humanidad será feliz y vivirá en deliciosa anarquía y en perpetua huelga. No habrá nueva Jauja ni nueva Jerusalén que baje del Cielo, porque don Eduardo Marquina gusta más de lo rústico que de lo urbano, y las fiestas y regocijos que pronostica y ejercita para nuestro regenerado linaje serán campestres: una candorosa bacanal, un idilio enorme."

This was typical of the general attitude to Marquina in Madrid, and it is sad to think of the young man who

was unpopular in Barcelona because for many people he was not enough of a "catalanista," and was not well received in Madrid because he was felt to be something of a revolutionary, even if his sincerity and good intentions were obvious. To a certain extent, his potentialities as a poet were recognised, but almost always with qualifications of this semi-political nature. And not everyone was as generous as Valera who, while disagreeing almost entirely with all that Marquina held to be most important, was at least willing to overlook this long enough to write of Marquina as a poet (5):

"A pesar del tema constante que presta unidad a las 'Odas', no puede negarse que el poeta acierta a evitar la monotonía, y que hay bastante variedad en sus cuadros. La hermosura y la fertilidad de los campos están bien sentidas y a menudo dichosamente expresadas. Viva y honda es casi siempre la percepción que el poeta tiene de lo grande y de lo hermoso de la Naturaleza, y no pocas veces sabe comunicarnos el propio sentimiento suyo con maestría y sobriedad vigorosa."

As long as Marquina limited himself to the writing of verse, opposition of this type was not serious. Indeed, Juan Valera was very kind to Marquina in private life, inviting him frequently to his house (6): and the young poet soon made a place for himself in the 'tertulias' of Madrid. There were always people who sympathised with him, and those who did not could do him little harm.

Marquina, however, could not afford to lead the leisurely life of a bohemian: he soon married (7) and settled down in Madrid, and had to earn his living by writing. He took to writing for the theatre, where strong opposition on the part of public and critics could injure

him tremendously, by taking away his livelihood.

His first play to be presented in Madrid was one called "El pastor" (8), which, not surprisingly, is far from being a masterpiece. As a play, it will be discussed in a later chapter. At the moment, what is of interest is the poor reception it was given by critics and public, because this had a lot to do with the course Barquina was later to follow. "El pastor," a play of liberal ideas, contains the outline of one way - social reform - in which Spain might have attempted to solve her many difficulties, which became more pronounced after the great disaster of 1898, when the last American colonies were lost.

The way of liberalism and social reform had many exponents, and many hearers; some of the ablest men in Spain gave themselves up to the task of helping their country by following these lines. But there was also opposition; too many people had too much to lose, and these people were strong. They used all the strength and all the influence at their disposal to discredit those who advocated a more modern and more liberal approach to the problem of Spain. Thus, even a relatively mild work, such as "El pastor," became the object of violent attacks on the part of many of the critics. In his "epílogo" to the first edition of the work, Barquina (9) alludes to these attacks, and expresses his gratitude to those critics who received the play favourably. One feels that his resentment has been caused, not so much by the failure of many critics to praise his play as by their failure to consider it from a purely literary point of view. It is

interesting to note that one of the people who sustained Marquina in the difficult period following the presentation of "El pastor" was none other than Benito Pérez Galdós (10).

As far as concerns the course that Marquina's theatre was to follow, the failure of "El pastor" is a significant landmark in his career, and we hope to demonstrate this later. Another result of the failure was that Marquina realised that, at least for the time being, he would have to find another source of income. For several years, he made a shaky living by writing novels and short stories(11) publishing collections of verse (12), and translating works by foreign authors.

From 1906, Marquina was Paris correspondent of "España Nueva," a newspaper founded and owned by Rodrigo Soriano, and he later became its editor. Apart from his novels, which are of slight interest, this was the only period in his life when he wrote prose to any extent. His articles for "España Nueva," which cover a wide range of subjects, are, in many cases, of considerable interest to the student of Marquina's drama.

For example, we have already mentioned (13) the tremendous impact on Marquina of his first encounter with the works of Ibsen. "España Nueva" of 12th July, 1906, contains a review by Marquina of a volume containing some of Ibsen's letters translated into French. His comments and the extracts he chooses for publication in the paper are so revealing that, since the article can be consulted only in this number of "España Nueva" and has not been published elsewhere in Marquina's works, we

intend to reproduce it here almost in its entirety. It is Ibsen's ideas, above all, that impress Marquina (14):

"Acaba de aparecer un tomo conteniendo la traducción francesa de algunas cartas del famoso dramaturgo. En ellas hay escasísimas discusiones literarias, poco estilo, ninguna retórica. No son la decoración viciosa; son los nervios de una vida...

...Para ciertos elementos de nuestra juventud intelectual quiere copiar el cronista un pasaje duro y prieto de estas cartas de Ibsen; dice así:

'Un esteta (en el sentido filosófico de la palabra), de Copenhague, me dijo un día: El Cristo es verdaderamente el mas interesante fenómeno de la Historia Universal. Aquel hombre consideraba al Cristo con la misma fruición con que un gourmet se extasia delante de una ostra. Yo soy un ser construido demasiado sólidamente para que nunca llegue a tener tan poca sangre en las venas. Y, sin embargo, ignoro lo que nuestros idiotas intelectuales habrían hecho de mí si hubieran podido formarme a su manera....'

He aquí una fuerte argumentación en favor de la vida viva, formulada por un hombre que nos hemos arreglado para que pase entre nosotros como maestro-tipo de símbolos y delicuescencias.

Estas cartas de Ibsen pueden contribuir enormemente a corregir opiniones sobre su literatura entre nosotros.

Nada más lejos de la verdad que la idea, frecuente en España, del simbolismo antireal de Ibsen. Porque su realidad no es la nuestra, hemos preferido considerarla un sueño antes que confesar nuestra ignorancia.

Ibsen fué un poeta realista y nacional. En todo su viaje por Italia una sola idea le preocupa y le domina: su Nación y la fuerza reconstructiva de su desdichada Nación.

Por cierto que algunas de sus palabras, por aquel entonces, casi pueden oírse como un consejo adecuado los españoles de hoy.

Citemos al azar:

'Muchas veces me parece desconsoladora nuestra labor en una época como la nuestra. Cuando una Nación no tiene delante de ella un porvenir espiritual ilimitado, ¿qué importa el plazo de uno o de cien años? Esta es la pregunta que me hago cuando pienso en las cosas de Suecia y de Noruega. No poseemos la voluntad de realizar el sacrificio cuando la hora llegue. No tenemos nada que nos una; ni siquiera el remordimiento doloroso que es

peculiar de Dinamarca; nos falta la elevación de alma necesaria en el dolor profundo. A los ojos de mis compatriotas la caída del Estado sería la mayor de las desdichas. Y, sin embargo, la caída de un Estado es cosa accidental: lo espantoso es el fin de una Nación, y esto mis compatriotas no lo sienten.'

Comparando en otra ocasión la vida de su país con la vida italiana que en aquel momento veía desarrollarse y triunfar en torno suyo, dice estas frases sustanciosas:

'Por pocos vestigios de verdadera humanidad (léase humanismo) que nuestra plana y baja existencia haya dejado en nosotros, comprenderemos que hay en esta vida italiana algo más que la manifestación de un cerebro lúcido: hay un alma templado fuertemente.

'Yo conozco madres piemontesas, madres de Génova y Alejandría que han sacado de la Escuela a sus hijos de catorce años para hacerles figurar en la arriesgada expedición de Garibaldi a Palermo; y, sin embargo, no se trataba de salvar a la Patria, sino de realizar una idea. ¿Cuántos, de entre nuestros miembros del Storting, serían capaces de hacer otro tanto el día en que los rusos avancen hasta la Laponia? Y es que, en nuestra tierra, lo imposible surge, en cuanto el esfuerzo exigido sobrepasa la ordinaria medida.

Toda la moral de Ibsen está contenida en estas últimas palabras. Mientras por acá, en tierras latinas, los Atlantes con el esfuerzo retaban al cielo y llegaban con la sola humanidad a la tragedia, Ibsen, en tierras del Norte, ha desnudado la espada del espíritu y se ha esforzado en hacer lo contrario: despertar, en trágicas heridas, el monstruo durmiente y frío de la pereza y la inacción escandinava..."

The similarity between what Ibsen says here (and what Marquina emphasises in his comments) and the broad outlines of Marquina's ideas, as seen, first in the early poems discussed in the previous chapter, and later throughout his dramatic production, is complete. One has only to consider the importance Marquina attributes, for example, to "el dolor," to see how significant in this context is a phrase like "nos falta la elevación de alma necesaria en el dolor profundo." Marquina's reference to "la vida viva," and his assertion that Ibsen, far from indulging in

"simbolismo antireal," is a "poeta realista y nacional," is a pointer towards what Marquina himself attempted with his symbolism, in plays such as "El pobrecito carpintero" and "La ermita, la fuente y el río": unlike the "modernistas" in the strict sense of the term, he had no interest in symbols which do not have some direct connection with the vital problems of human existence.

Symbolism, for Marquina, is not an end (however laudable from an aesthetic point of view) in itself, but a means to an end; and while he shares many of the artistic preoccupations of the "modernistas" proper, he also shares the moral and social preoccupations that beset Ibsen. Marquina believes that, in Spain too, "lo imposible surge, en cuanto el esfuerzo exigido sobrepaja la ordinaria medida," and his whole literary production is directed against this tendency. He fights against it, first on a national scale, as in "El pastor" and "Rincón de montaña," and then in later plays, when he abandons themes of politico-social reform, he draws attention to the duty of every individual to keep this tendency out of his own life: "El rostro del Ideal" is a good example of this.

That the works of Ibsen did influence Marquina can scarcely be doubted: it would perhaps be reading more into the influence than can be justified, if we attempted to put Marquina directly in Ibsen's debt. But the Spanish writer at no time attempted to conceal his admiration for the great Norwegian dramatist, and the extracts we have cited here and in the previous chapter (15) confirm us in our view that the influence does exist.

Its nature can perhaps best be described as being of mood and purpose: the two shared the same ideals, and in their literary work attempted to achieve the same objects; but these objects and ideals were by no means peculiar to Ibsen, and we should be going too far if we attempted to suggest that Marquina derived them from this single source.

What Marquina found in Ibsen were the encouragement and inspiration necessary to strengthen him in his own convictions. Where Madrid did all in its power to discourage him and to turn him aside from the path he was trying to follow, Ibsen, through these letters and through his dramatic works, showed him that he was not entirely alone.

The importance of Ibsen's influence on Marquina is best seen where we should least expect to note its presence: on the face of it, works such as "Benvenuto Cellini" (written in prose), "Ebora" and "Salvadora" represent Marquina's complete surrender to the pressure of the Madrid critics and public. The problems of modern society are not discussed as such; and yet Marquina's social and moral ideas are as prominent as ever. His plays, at whatever time and in whatever place they may be set, are always characterised by the writer's insistence on setting out what he considers to be the fundamental problems facing us all. Thus, "Ebora" (16), set in Roman-occupied Spain, is really a skilful treatment of the moral problems raised by war at any time, and, in particular, of the extent to which the individual may be justified in reserving to himself the right to make his own moral decisions in a war in which his country is involved. Marquina's

insistence on problems such as these, and the manner in which he presents them, considering sympathetically all of the conflicting possibilities, are the direct consequence of his admiration for Ibsen. If he had not so admired him, he might have been content to write plays as facile, superficial and readily acceptable to the Madrid public as those that were being produced by most of his contemporaries in the verse drama(17).

The article by Valera which we cited at the beginning of this chapter was an attempt to give the impression that Marquina was offering, more or less, a new version of the "noble savage" concept. Of course, even in the "Odas," Marquina was doing no such thing. The pastoral setting of so many of his poems is, after all, no more than a setting. The countryside has its virtues, which we should try to reincorporate into our life in the towns. There is no suggestion that these towns should be abandoned in favour of a purer rustic existence. In an article in "España Nueva" (18), Marquina makes his position quite clear. He writes:

"¡O rural, o civil! Cataluña, España entera tiene el problema planteado en esta forma.

No confundamos lo tradicional con lo esencial. Lo primero no pasa de los bancos de piedra que hay en los pueblecitos, en la plaza de la Iglesia.

Lo segundo, por el tráfico, por la lucha, por el cambio y por el futuro internacionalismo, desde la Agora de las ciudades, influye en el mundo."

Marquina, then, was not simply a pastoral poet, content to sing the praises of the Spanish countryside. Indeed, there are moments when such a state of affairs

would be greatly to be desired. These moments are when Marquina is writing as the "poeta civil." The principal example of his "poesía civil" is the collection of verse, "Canciones del momento" (19). These poems were published from time to time from 1905 onwards in the "Heraldo de Madrid" (20), and were later published in book form in 1910. Of this verse, González-Blanco says (21) that, in it, Marquina "dió todos los días la nota palpitante de actualidad patriótica, interpretada por un poeta férvido y sincero"; and Ruth Lansing and Milagros de Alda (22) note that "in 'Canciones del momento' he sings in his verse of living people and of the most striking events of Spanish life in the years 1905 to 1910." When we consider the circumstances in which the "Canciones" were written, it is not surprising that these poems are generally poor stuff. A poem a day on some topic of current interest does not add up to a volume of sensitively-conceived poetry.

For this reason, the influence of Carducci on Marquina, to which R. Cansinos-Assens has already drawn attention, is to be regretted. That Sr. Cansinos-Assens would not agree can be seen from his comment (23):

"En sus 'Canciones del momento', explaya en grandes líneas claras de friso y en fuertes lineamentos de columna, este sentido cívico aprendido en la Italia risorgente y en la Francia republicana; y canta, en graves estrofas, muy españolas, la epopeya cívica de nuestras energías, nuestro renacimiento en la paz."

An article by Marquina, published in "España Nueva" (24) on the death of Carducci, shows the influence:

"...Carducci dió forma métrica latina a todas las composiciones que figuran en sus dos libros de 'Odas

bárbaras', de los que entresacamos las siguientes traducciones; nosotros hemos adoptado en castellano el verso de once sílabas, con acentos truncados, que recuerda bastante el último de la estrofa alcaica, y que tiene una sonoridad antigua."

He gives translations of three of Carducci's poems, and concludes:

"Con Carducci pierde la Humanidad el más grande poeta civil que ha cantado en el Tiempo."

Marquina's technical brilliance is such as to enable him, with little difficulty, to make a translation on the lines mentioned above; and it also made it possible for him to produce the many "Canciones del momento" as they were required. Not unnaturally, this technical brilliance is not always accompanied by good taste and originality, so that, while it is not our business here to discuss Carducci's worth as a poet, we can say that his influence, on Marquina at least, is an unfortunate one. That Marquina is capable of good taste, originality and more, will, we hope, be made clear in later chapters of this study. The "Canciones del momento," on the other hand, are completely out of keeping with the rest of Marquina's work, and, if we have Carducci's influence to thank for them, then we must withhold our thanks.

In the article we have just noted, Marquina the translator is to be seen. Earlier, in Barcelona, he had translated Verlaine (25); later, he was to translate works by Victor Hugo (26), Guerra Junqueiro (27) and Baudelaire (28), to mention for the moment only his verse translations; and this seems a suitable point at which to consider his activity as a translator and its possible influence on his

writing for the verse theatre.

In his article on Marquina, Eduardo Juliá Martínez writes (29):

"En los límites de esta nota no cabe un análisis minucioso de tales influencias, por lo que debemos referirnos a lo sintomático de las traducciones debidas a nuestro autor, que nos pone sobre la pista de cuáles son sus escritores predilectos. Así podemos comprobar desde el primer momento de la producción del poeta el influjo de Víctor Hugo, y pronto el de Guerra Junqueiro, Eça de Queiroz y Baudelaire."

In the next few pages, let us look for a moment at some of these poets, to see how far we may be justified in assuming that Marquina, in translating their works, is influenced by them.

In the case of Baudelaire, what influence there is cannot be said to be typical of Baudelaire: when J. Martínez Albacete writes (30) that Marquina is a "temperamento literario que nada de común tiene con Baudelaire," he is exaggerating the truth only slightly. Nevertheless, there are points of contact between the two poets which cause us to disagree with Martínez Albacete when he affirms (31):

"Había un grave peligro para quien tradujese al verso castellano 'Las flores del mal'; no traernos a Baudelaire íntegro, sin mixtificaciones; no trasladar a nuestro idioma el sentido artístico completo, la psicología sentimental del autor ilustre. Marquina - temperamento literario que nada de común tiene con Baudelaire - ha conseguido obviar esas dificultades, y su traducción se hará famosa, porque Marquina no ha puesto allí nada suyo, nada de su personalidad artística, procediendo con rara honradez, para que sea lo inmanente e intrínseco del gran poeta cínico lo que en sus versos encuentre el público español."

Although Martínez's good intentions are obvious, one would be at a loss to explain the high quality of the translation if his assertions were accurate. A position of honourable detachment, of self-denying goodwill, does not usually make for a good translation. It is, of course, true that this does not entitle us to expect the translator to be at all times in agreement with the writer whose work he is translating; but some affinity there must usually be, and, the better the translation, the greater the affinity.

In Baudelaire's "Bénédiction" (32), there is a section which brings out fairly well some of the main similarities between Baudelaire and Marquina, as well as some of their principal points of difference:

" - Soyez béni, mon Dieu, qui donnez la souffrance
Comme un divin remède à nos impuretés
Et comme la meilleure et la plus pure essence
Qui prépare les forts aux saintes voluptés!"

Je sais que vous gardez une place au Poète
Dans les rangs bienheureux des saintes Légions,
Et que vous l'invitez à l'éternelle fête
Des Trônes, des Vertus, des Dominations.

Je sais que la douleur est la noblesse unique
Où ne mordront jamais la terre et les enfers,
Et qu'il faut pour tresser ma couronne mystique
Imposer tous les temps et tous les univers.

Mais les bijoux perdus de l'antique Palmyre,
Les métaux inconnus, les perles de la mer,
Par votre main montés, ne pourraient pas suffire
A ce beau diadème éblouissant et clair;

Car il ne sera fait que de pure lumière,
Puisée au foyer saint des rayons primitifs,
Et dont les yeux mortels, dans leur splendeur
entière,
Ne sont que des miroirs obscurcis et plaintifs!"

This passage deals, not only with the place and functions of the poet, his special susceptibilities and privileges, but also with the problem of suffering and its rewards. We have already hinted more than once at the important part this latter theme plays in the work of Marquina, and we shall later have occasion to study it in some detail. Both Baudelaire and Marquina acknowledge the importance of grief and pain, but one should note how different are the consequences each derives from it. Here at least Baudelaire seems to regard suffering as being in the nature of premiums on an insurance policy which will be redeemable in the form of a future good. This is almost Christian in its meaning. Marquina, who, in his later phase, comes close to being an orthodox Christian, regards suffering as being of use now.

But the poet's special gifts, his privileged position and the sacrifice he must make, bring Baudelaire and Marquina together. In "Crisis," one of the "Odas," Marquina writes (33):

"¡Acción de gracias, carne y sangre y fuego,
Naturaleza madre, haga el poeta
delante de tus aras! Tú le has dado
para volver al campo nuevas armas.

Con muros de dolor le hiciste preso
en medio del bullicio de la vida;
con velos de misterio le cerraste,
aislándolo de todo, las ventanas.

Solo consigo mismo y frente a frente,
con su espíritu propio le dejaste;
soplaste en las cenizas esparcidas,
y al soplo bienhechor brotó la llama.

¡Me has enseñado, madre mía, el grande misterio de mí mismo! Estaba entonces esparcido como agua de las lluvias, y tú has formado un lago con mi espíritu.

¡Gracias, oh madre venerable mía, Naturaleza seria! Los tesoros se me han hecho fecundos; me concedes un paternal dominio en mis ideas.

He visto el mundo doblemente; el bosque y el árbol primitivo; las espigas y la semilla ubérrima; las plantas y las raíces tibias de las plantas.

He contemplado a todos mis hermanos sin cubrirles el rostro con el velo de mis propias ideas; cada cosa distinta de mí mismo se ha hecho clara.

¡Oh, con melancolía, campos verdes, selvas de árboles tiernos, donde bullen a millares los pájaros, con pena dejo de recorrerlos locamente!

¡Oh turba de los cándidos gorriones, cuya vida es común, cuyos cantares no brotan nunca solos! Me reclama la solitaria roca de mi espíritu.

¡Adiós! ¡Y ahora gocemos, madre mía, de esta espléndida luz de un nuevo día!"

And Baudelaire, in "L'Albatros," compares the poet to an albatross held captive by fishermen in their tiny boat. The poem ends (34):

"Le Poëte est semblable au prince des nuées
Qui hante la tempête et se rit de l'archer;
Exilé sur le sol au milieu des huées,
Ses ailes de géant l'empêchent de marcher."

In "Elévation," the overcoming is towards that happy state where "l'ennui" is left behind, and the poet is like that happy being (35),

"Qui plane sur la vie et comprend sans effort
Le langage des fleurs et des choses muettes!"

So that, for both Baudelaire and Marquina, the poet is one who must make a sacrifice, who must to a great extent live away from his fellow-beings. It is when the poet is alone with himself that he begins to see more deeply into the nature of things. For Baudelaire, the privileges conceded to the poet are the reward for the suffering imposed on him by the company of his fellow-men. While, at their level,

"Ses ailes de géant l'empêchent de marcher",

on a higher plane, it is the poet who

"comprend sans effort
Le langage des fleurs et des choses muettes!"

In Marquina's case, the suffering is an emotional crisis, and it is welcomed. The poet gives thanks to Nature in a way which is almost naive when viewed alongside the extracts from Baudelaire. He gives thanks, not only for the poetic good that has come to him as a result of his suffering, but also for the new vision it has brought him of his fellow-men. There is here none of the bitter pride that characterises Baudelaire's attitude; only a profound gratitude, and resignation in face of the solitary life which must be his.

The following short extract from a poem by Baudelaire is enough to show the vast gulf that separates his ideas on woman and motherhood from those of Marquina (36):

"Et vous, femmes, hélas! pâles comme des cierges,
Que ronge et que nourrit la débauche, et vous, vierges,
Du vice maternel trainant l'hérédité
Et toutes les hideurs de la fécondité!"

In "A una mujer," another of the "Odas," Marquina moves as far away from Baudelaire's position as is possible (37):

"Pero nunca
vivirás una vida tan intensa,
tendrás tanta alegría, como entonces,
cuando, por vez primera, sosteniendo
casi con devoción tu blanco pecho,
colmes los labios ávidos del hijo
que en tus entrañas se engendró, que toma
la forma de tu amor para la vida,
y que del peso de tu amor te exime."

This contrast between denial of life in the first extract and full acceptance of it in the second demonstrates how unlike Baudelaire and Marquina really are. They have many points in common, but when love, woman, motherhood and kindred subjects are being discussed - and these are Marquina's favourite themes - there is never any possibility of confusing the writings of the two men.

The same is true of their attitude to the beautiful. Marquina professes to attribute great importance to the beautiful, and of course he is sincere - but it is impossible to imagine him going all the way, as Baudelaire does, in his "Hymne à la Beauté," for example (38):

"Que tu viennes du ciel ou de l'enfer, qu'importe,
O Beauté! monstre énorme, effrayant, ingénu!
Si ton oeil, ton sourire, ton pied, m'ouvrent la porte
D'un Infini que j'aime et n'ai jamais connu?"

So that, even where the two poets profess the same ideals, it is always Baudelaire who follows his ideals to their logical conclusion, often with what might be thought to be unpleasant results, but always with artistry. Marquina is more stable, more reasonable, and, perhaps because of this, a lesser poet; be that as it may, the question that interests us at the moment is the alleged influence of Baudelaire on Marquina, and, as far as the latter's dramatic production is concerned, we may safely say that the "influence" is of no importance. It is easy to see why Marquina was drawn towards Baudelaire sufficiently to translate "Les Fleurs du Mal": while the French poet's interpretation of the problems that interest Marquina may be different from the latter's, the fact remains that they are usually the same problems, and Marquina could not fail to be drawn towards the work. On the other hand, in the question of Marquina's basic themes, the gulf is so wide that there is not the slightest justification for suggesting that there is a serious ideological influence of a positive nature. As for possible lexical and structural influences in the realm of poetry rather than of the drama, these do not seem to us to fall within the scope of this thesis.

In his "Contemporary Spanish Literature," Aubrey Bell ~~Wells~~ (39):

"The poetry of Don Eduardo Marquina is various and progressive. He has no great gift of concentration, and a vague symbolism and a vague epic strain run through much of his work; for both of these tendencies he is perhaps indebted to the Portuguese poet Guerra Junqueiro, whose complete works he translated into Spanish."

In three articles on Guerra Junqueiro, which he published

in "España Nueva," Marquina makes his admiration for the Portuguese poet quite clear, and some of his observations show Bell's judgment to be extraordinarily accurate.

Marquina writes, for example (40):

"Guerra Junqueiro es un poeta nuestro. La rotundidad, la elocuencia, la abundancia numerosa de su verbo, espagnolizan maravillosamente su fábula portuguesa. Guerra Junqueiro es un español para quien España, por fortuna, tiene el encanto de una Nación extranjera."

On another occasion, in an article entitled "Cómo concibe el arte Guerra Junqueiro," Marquina cites with approval some of the Portuguese poet's ideas (41):

"He aquí unas cuantas palabras del poeta poderoso sobre el arte moderno:

'El arte moderno, especialmente en la raza latina, es hijo de una sociedad que perdió la creencia en Dios sin haber adquirido ninguna convicción científica.

'De ahí el escepticismo moral, el gusano que roe, hace cincuenta años, una literatura que, probablemente, morirá de escrófula.

'Hoy día el arte sabe dibujar admirablemente todos los estados enfermizos del alma, desde los pantanos de la hipocondría hasta las alucinaciones de la neurosis. Por lo que respecta a la forma, es de una corrección geométrica, pictural, inexcusable. Cada adjetivo es un bisturí.

'Pero le falta el sentido moral y le falta la alegría. No la alegría de la paradoja, sino la alegría heroica, sincera, verdaderamente humana: la alegría que es el oxígeno del espíritu y que proviene de la nobleza de carácter, de la salud robusta y de la conciencia tranquila."

As can be seen from these extracts, and the following one, taken from the last of Marquina's three articles on Guerra Junqueiro in "España Nueva," the Spanish poet himself defines his conception of Junqueiro's art in terms which are in complete agreement with Bell's judgment. Let us now look at this third extract (42):

"Tres son con éste los fragmentos que llevamos traducidos del famoso poeta portugués. Ellos apuntan los tres principales trazos de la fisonomía poética de Guerra Junqueiro: la fuerza y la eficacia de expresión; la elocuencia abundante y la sencillez, en ocasiones infantil y patriarcal."

If we look more closely into the matter of the characteristics of Guerra Junqueiro's and Marquina's poetry, the relationship between the two becomes more evident.

In the "Odas," "Las vendimias," the "Eglogas" and the "Elegías," Marquina has been a poet of promise, with many good fragments, but not entirely convincing when his work is considered as a whole. It would be difficult, and scarcely worth the effort, to make a stylistic analysis of these early works, because they are not characterised by any special features: in them, Marquina is still feeling his way, as he admits in the "epílogo" to "Las vendimias," where he writes (43):

"Una mayor intensidad en mi modo de vivir me hace atribuir mayor importancia y trascendencia a las cosas por sí mismas, hábil y amorosamente puestas en las obras del artista, que a las ideas y a los símbolos de las cosas.

Cuando escribí este poema me creía facultado a hacer de las cosas instrumentos míos, obligándolas a decir lo que yo mismo pensaba. Tal vez hoy preferiría rimar sencillamente su monólogo eterno y religioso."

One should note that this is not Marquina's rejection of symbolism, but is rather his admission that his own symbolism has so far often been false and forced.

It is in "Vendimión" that he quite suddenly gains in control, in depth, in expression, in force, and in his

masterly handling of this lengthy epic poem, complex in conception and in construction. "Vendimi3n" was written in Cadaqu3s in 1907 and 1908 (44), which means that Marquina began to write it when his interest in Guerra Junqueiro was at its height.

It is no part of our business in this thesis to make a detailed study of Marquina's poetry: the attention we give to it in this chapter is so devoted in order to show the nature and extent of those influences which are so often mentioned, in a vague way, as having been experienced by Marquina. Such influences make themselves felt in many stages of the poet's dramatic production, but they can often best be shown to be authentic by considering his poetry.

The reader who knows, for example, Guerra Junqueiro's dramatic poem "P3tria" and Marquina's "Vendimi3n" will have noticed the similarities that exist between the two works. Marquina maintains his independence; and his work is his own original, personal achievement. But it is difficult to explain his sudden attempt to write an epic poem on the struggle between the forces of good and evil, except in terms of his admiration for Guerra Junqueiro. The latter's "P3tria" has the monarchy as the villain of the piece, and the republic as the hero; but the moral lesson of the poem goes much deeper, as Junqueiro tries to show in his "Anota33es" (45):

"As p3trias, como os indiv3duos, s3 se regeneram sofrendo. A d3r 3 salvadora. N3o h3 virtude sem mart3rio, n3o h3 Cristo sem cruz. A Reden33o vem da Paix3o. A vida fortalece-se na ang3stia. Nem s3 a do homem, a vida inteira, a vida universal. A proc3la avigora o roble, e o ferro candente adquire a t3mpera,

mergulhando-o em gelo. Quando a desgraça parece matar uma nação, é que tal nação estava morta. O cáustico, que levantou o doente, decompõe o cadáver.

Resumindo: desastres, misérias, vergonhas, infortúnios, calamidades, subjugadas com energia e padecidas com nobreza, ensejariam de novo alento o coração exânime da pátria. O raio lascou a árvore? Brotaria, amputada, com maior violência. A alma habita na raiz."

A nation must remain wide-awake, alert to all possible dangers, the greatest of which is indifference. To this are to be preferred all other misfortunes, since "a dôr é irmã da esp'rança" (46). As Amorim de Carvalho notes (47):

"O conceito da Evolução torna-se, pois, para Junqueiro, um aperfeiçoamento espiritual que o mundo arrancava à sua própria capacidade de se aperfeiçoar, uma valoração moral obtida pelo amor, pelo sacrifício e pelo sofrimento duns seres em favor de outros seres: a eterna luta pelo Bem contra o Mal.

'Eis as brasas mortas... Ei-lo já converso
o castanheiro em cinza, em fumo vão, em luz...
Luz e fumo e cinza tudo irá disperso
reviver na vida eterna do universo...
...com os mesmos dramas entre o Bem e o Mal!"

In "Pátria," these great moral struggles are at times clouded over by the terms in which Junqueiro speaks of the kings of Portugal and of the monarchy. Marquina's great merit lies in the way in which, in "Vendimiôn," he shows that he has learnt from Junqueiro the best that poet can teach him, and yet has discarded all that would take away from the value of his own poem. The stimulus comes from Junqueiro; the end to be achieved is also clearly seen in the works of the Portuguese poet; and, thanks to this example, Marquina is able, for the first time, to give real meaning to the ideas we have seen to be his for some

time. Love, suffering, the evils of indifference, change, motion, birth and renewal - all these have been present in Marquina's work until now, but, as Valera was perhaps right in pointing out (48), their overall significance is not clear. It becomes perfectly clear in "Vendimión."

This work, in spite of its length and complexity, is never in any danger of losing its essential unity. The enemy is (49)

"Vendimión, soplo frío
que hiela en su raíz el albedrío:

Vendimión, elemento
final, quietud, abismo, acabamiento...

Vendimión, vasto espacio sin camino
y vendimia sin vino."

The second verse above is the key to the whole poem. This enemy, stagnation, manifests itself in many ways: the dead hand of convention; force of habit; unnecessary and unjustified resignation in the face of "providence"; the vicious circle which orthodox Catholicism, seen by a non-believer, often seems to represent; the Divine Right of kings; and many others. It makes its appearance in the home, in religious matters, in the nation, and, most dangerous of all, within each individual. With rich imagery, acute and seldom facile, with a technique equal to the task, and a wealth of devices to maintain the interest and to throw into relief the enemy's many faces, Marquina shows this monster in action. The result is most praiseworthy, and the battle is shown to be one that has to be fought over and over again, for the enemy is never completely defeated: it is when he seems to have been defeated that his power is greatest (50):

"En mi auxilio han venido
cuantos, antes que yo, te han combatido;

y ahora que, resignado,
tuerzo la rienda a mi corcel cansado,

y contemplo el final de mi esperanza
en las astillas rotas de mi lanza,

tú quedas en la arena
libre otra vez, en tu furor de hiena;

las pupilas ardientes,
la espuma de tu rabia entre tus dientes,

en tus zarpas aviesas
dispuesto a devorar todas las presas;

la ancha boca encendida
pronta a morder los frutos de la vida..."

The influence of Junqueiro is seen, as we have said, in the aim and in the construction of the poem. It is seen too in the stylistic features of "Vendimión": we shall attempt here to illustrate this briefly, in order to bring home the relationship between the two poets. The Portuguese critic and poet, Amorim de Carvalho, in a study of Junqueiro's poetry, gives what he considers to be its six principal stylistic characteristics. These are: 1) tendencia personificadora ou animista; 2) representação física, intensamente plástica e colorida; 3) pluriadjectivação; 4) sinonímia e repetição; 5) antítese ou associação de ideias opostas; 6) balanceamento das ideias e das palavras (51). If we take the six characteristics of Junqueiro's style which are noted by Amorim de Carvalho, we see that the same tendencies are to be observed in the Marquina of "Vendimión." They are not present to nearly the same extent in Marquina's earlier works.

1) Tendencia personificadora ou animista.

e.g. "... o mar junto a meus pés
cantando um hino igual aos hinos de Moisés;"
(mar que canta)

Marquina:

"Toda la noche nos mira
con sus millares de estrellas." (52)

"La luna resbala intacta." (53)

"¡Lloren los astros lágrimas constantes!" (54)

2) Representação física, intensamente plástica e colorida
(which is nearly always found alongside the first tendency).

e.g. "sombra do infinito"; "o farol da glória iluminando
a terra"; "o sol do amor"; "as estrelas na alma"; "o
silêncio azul".

Marquina:

"La sombra de su cuerpo era mi soledad..." (55)

"Y romperé el intacto cristal de tu misterio;" (56)

"porque en tu nieve hay un fatal destello;" (57)

"águila roja, nutriz de rayo;" (58)

3) Pluri-adjectivação.

e.g. "Era negro, vibrante, luzidio,
madrugador, jovial;"

Marquina:

"la noche aborrecida, execrada, temida;" (59)



"¡Son negros, son odiosos,
inarmónicos, flacos,
anormales, horribles,
mis fieros aguiluchos!"

(60)

But Marquina does not share this tendency with Junqueiro: there are few examples to be noted, and nearly all of these are accumulations of synonyms or near-synonyms rather than of varied adjectives, as Carvalho shows to be the case with Junqueiro.

4) Sinonímia e repetição.

e.g. "Partia humildemente - com a resignação...;
É horroroso, é atroz, é barbaro, é cruel;
Eu era mudo e só - em volta a solidão;
Cantando um hino igual aos hinos de Moisés;"

Marquina:

"Alta, remota, águila eximia:
tuya es la tierra, como del astro
que, en fervidos besos de fuego,
mantiene sus praderas floridas.

¡Aguila, apenas vista entre nubes,
signo, mandato, fuerza, dictamen:
desciende a la tierra! La tierra
sumisa, ha de rendirse a tus plantas.

.....

Habla, define, manda, esclaviza;
toma mis manos, toma mi espíritu:
¡oh, ven a la tierra y sé de ella,
suscitadora estéril de fuerzas!"

(61)

5) Antitese ou associação de ideias opostas.

e.g. "O amor e o ódio, a luz e a treva, o bem e o mal;
Duro como um cutelo e frágil como um vime;
Sempre à fortaleza casa-se a doçura;
Viverão morrendo a toda a hora...sempre."

Marquina:

"La choza es luz y tinieblas,
Vendimión, fraile y diablo.
Mentiras, con las verdades,
hilan sus dedos de engaño;
su barba es nieve y ceniza;
vida y muerte su trabajo."

(62)

6) Balanceamento das ideias e das palavras.

(Carvalho pays special attention to the use of parallel groups of words to obtain rhythmic effects.)

e.g. "Dos colos mais gentis às bocãs mais vermelhas."
"Quando a chuva era grande e o frio inclemente."

Marquina:

"Morirás.
Se harán
sordos tus oídos,
ciegas tus pupilas,
mudos tus dos labios."

(63)

"Quiero adorarte, quiero servirte;"

(64)

"Sobre el ara con sangre refulgirá el sagrario;
para que el bien florezca, el mal es necesario." (65)

"La fe de los días niños
rebrinca sobre mis dudas;
los ojos del tentador
se apagan bajo la luna."

(66)

These are only a few examples of the strong stylistic resemblances between Junqueiro and Marquina, but there are dozens more to be found in "Vendimión" alone. The reader is warned against attaching to this stylistic comparison more importance than it warrants. It must be freely admitted that many poets, including Góngora and Calderón, display stylistic characteristics such as those we have been discussing. Nevertheless, the examples we have given, together with what has gone before, and the similarities between Junqueiro's Magnus (67) and Marquina's

Condestable (68), when considered alongside the fact that Marquina wrote "Vendimión" when Junqueiro's works were still fresh in his mind, lead us to conclude that the influence of Junqueiro on Marquina is real. There is no need to consider whether the influence was consciously received or not, and there is certainly no question of anything approaching plagiarism. Marquina's "Vendimión," as a poem, can be considered quite independently of Junqueiro. But the improved technique (especially in symbolism, of which Junqueiro is a master), the force and variety so necessary in an epic poem, come to Marquina from Junqueiro. What Marquina learned in Barcelona, in Paris, from Ibsen, and what was his own, he brings together in "Vendimión" in a way which would not seem possible to anyone familiar only with his earlier works. It is this control and this finished achievement that he owes to Guerra Junqueiro.

The question of Victor Hugo and Marquina need not occupy our attention for long. We have already noted E. Juliá Martínez's reference to it (69), and there is certainly a Hugoesque flavour to much of Marquina's work, as there is to that of many of his predecessors and several of his contemporaries. But it does not go too deep. Andrés González-Blanco describes (70) the "torpeza de expresión y aspérrimo humanismo y desagradable cerrazón de entendimiento" with which Juan Valera discusses Hugo, and he suggests (71) that Valera's unfavourable attitude towards Marquina might be due to the latter's similarity to Hugo. Valera himself tends to support this view when he writes of Marquina's "Odas" (72):

"Cuanto hay en ellas de bueno procede del propio ser del poeta. Y cuanto en ellas puede censurarse nace de la

escuela que sigue y del empeño de superar y de extremar sus rarezas, tanto en el sentir y en el pensar como en el estilo o modo de expresarse."

He describes how even Victor Hugo can go too far, adding (73):

"Cuando lo sublime corre sin freno, suele tropezar en lo ridículo y caer en la caricatura."

This, of course, is quite true of Victor Hugo at his worst, and of Marquina at his, but it is scarcely enough to form the basis of a strict relationship between the two. Valera realises this, for he does not attempt to establish the connection in less oratorical fashion. He seems to us to be wise to stop where he does, as, even now, when we have the evidence of Marquina's translations of Hugo ("Los Burgraves" and "María de Lorme"), there is nothing to suggest that Marquina was especially influenced by Hugo rather than by the Romantic movement in Spain, for example.

It is perhaps his almost architectural approach to play-writing that has led Marquina to be considered as a follower of Hugo: the latter's 1843 "Préface" to "Les Burgraves" shows how fully the French writer is conscious of the effects he hopes to achieve, and of how best to achieve them. Marquina's notes to his plays show the same tendency. In a certain sense, both of these writers can be called Romantics; but, although their works come from the heart, they do not come straight from the heart, and are far from being romantic outpourings.

Lengthy study and detailed analysis might, quite

naturally, be successful in bringing into the open a few apparently significant points of contact between Hugo and Marquina. But it is unlikely that these would be connected with the essentials of Marquina the dramatist, and even more unlikely that they could be attributed to a direct influence. The importance of Guerra Junqueiro is much more tangible, and Amorim de Carvalho devotes a chapter in the work we cited earlier (74) to the influence of Hugo on the Portuguese poet. What influence Marquina felt is more likely to have come from this quarter, and to have been correspondingly modified.

We may profitably devote more attention to Juan (or Joan) Maragall, some of whose works were translated by Marquina and others by Unamuno. Guillermo Díaz-Plaja notes this (75), but E. Juliá Martínez and the others who study Marquina in detail do not mention the fact. Maragall himself speaks with gratitude of Marquina's translation in a letter, dated 4th August, 1901, to Enrique de Fuentes (76):

"En Marquina sé que m'ha traduït al castellà un fragment del Comte Arnau i alguna poesia escadussera. Jo tot cofoi de lo que fan o facin aquest i l'altre, i grans mercès."

The two were both members of the "Quatre Gats" group (77), although Maragall was, of course, greatly senior to Marquina; and, earlier, they had both contributed to the short-lived Barcelona review, "Luz" (78).

That Maragall did not hide from Marquina his gratitude for the translations is seen in a letter, to be found in his "Obres completes" (79):

"Carta a Eduard Marquina.

Estimat Marquina:

Les vostres traduccions d'algunes poesies meves, que vós mateix em recitareu aquella tarda, m'entraren al moll dels ossos. Era ben bé la meva poesia; mes sentida per mi com si fos d'altri; delícia fonda i misteriosa! I, que us en diré, en el nou verb, trobí mes obres tan belles!... A més, que un poeta com vós hagués tingut la humilitat d'esmerçar-se en anunciar a gent d'altre llenguatge quelcom de l'expressió meva, em sembla un acte de gràcia corprenedora. Vostre cor se n'ha embellit, i el meu us en resta més proper encara del que ja era. I heu's aquí que la glòria i l'amor s'han fet en vós i en mi escriu mutual per obra vostra. Més vostre sóc que abans,

Maragall.

10 juny, 1901."

Miguel de Unamuno, in a letter, dated 21st November, 1903, to Maragall, gives us an indication as to what was the latter's influence on Marquina. He writes (80):

"En Madrid, donde hablé con Marquina, me hizo éste un cumplido elogio de su 'Elogi de la paraula', del cual sólo conozco leves fragmentos. Deseo conocerlo entero, pues como todo lo de usted, me interesa grandemente. Le ruego, pues, me lo proporcione."

The "Elogi de la paraula," to which Unamuno refers, was the "Discurs llegit per el president de l'Ateneu Barcelonés en la sessió inaugural, celebrada'l dijous 15 d'Octubre, del curs acadèmic de 1903 á 1904." (81)

Maragall's preoccupation with "la paraula," which is "La cosa més meravellosa d'aquest món perquè en ella s'abracen i es confonen tota la meravella corporal i tota la meravella espiritual de la Naturaleza" (82), finds its

echo in Marquina's "Elegías," published in 1905 (83):

"Séme propicia tú, palabra justa,
ni en la pompa excesiva,
ni en el flojo abandono que disgusta."

And when Marquina, in "Vendimión," writes (84):

"Y abrió a la vida todos los sentidos,
y fuego, y lava, y pez, llama y serpientes
se le tornaron todos sus latidos.

Bajó a buscar en las plebeyas gentes
caudal para su verbo; en ondas vivas
movió sus rimas, aún, de amar, calientes,"

we seem to see Maragall's (85)

"Apreneu a parlar del poble: no del poble vanitós
que us feu al voltant amb les vostres paraules vanes, sinó
del que es fa en la senzillesa de la vida, davant de Deu
tot sol. Apreneu dels pastors i dels mariners."

The reader will have noticed that, so far, except for the translations, we have brought no evidence in support of Marquina's admiration for Maragall. Marquina, however, did profoundly admire the great Catalan poet, and, as early as 1900, published an article in "Pèl & Ploma," in which he gave expression to this admiration. Significantly, it was reprinted in 1907, in "Renacimiento," Gregorio Martínez Sierra's Madrid review. The article, very precise in its terms, gives us an exact idea of Marquina's deep respect for Maragall (86):

"Su paz, su inalterable paz de espíritu, tiene hasta algo de genio consagrado, y leyendo sus cantos plenísimos llega uno a olvidarse de que son flores nuevas y acabadas de brotar bajo nuestros pasos, tan limpios están de toda

suciedad del momento, tan grande es su clásica hermosura y con tan segura condición de duración eterna resbalan de sus labios."

This, above all, is what Marquina admires in Maragall: the timeless quality of his poems, which "parecen canciones de antiguos poetas, traducidas." Maragall does not do battle with society or with its evils; he does not bring into his writing the short-lived passions and pre-occupations of the day. As Marquina says (87),

"El espíritu de Maragall es hondamente contemplativo. Más que de la acción, goza del sentimiento; más que remover la sociedad, le place mejorarla y humanizarla; más que de la lucha y de la guerra, saca sus cantilenas del amor y de la paz. Tiene una concepción espiritual del mundo divinamente poética. Sus cantos no son la realidad, sino el espíritu de la realidad."

It is quite obvious to anyone familiar with Marquina's early works that the same cannot be said of him. Even in 1900, he himself seems to sense the difficult path that lies before him, for he writes, almost plaintively, as it seems to us now (88):

"Nosotros - hijos de nuestros brazos y de nuestros pasos - envidiamos al poeta amigo esta condición de contenerse y de callar delante del mundo. Ved aquí una cualidad cuyas consecuencias son seguras. Las canciones de Maragall no pueden morir nunca: en ellas nada condicional les impide durar eternamente; son el alma de las cosas, y esta alma, revelándose cada día más, velará por la gloria de nuestro gran poeta y la hará más fuerte cada día. No contradecir hoy al mundo es tener la certeza de que el mundo no nos contradecirá mañana. Y Maragall, no sólo no contradice al mundo, sino que le interpreta, purifica y desentierra. Su canción de las cosas es una continua resurrección y un admirable desvelamiento de las cosas."

But, although Marquina shows here that he is fully aware of the dangers involved in writing verse with a "message," dangers which will be fully evident only when posterity has to make its judgment, he is unable, for the moment at any rate, to model himself on Maragall. Profoundly as he respects his senior, and much as he is impressed by the "Elogi de la paraula" and the "Elogi de la poesia" (89), he cannot quite make the supreme effort to reach that position of untrammelled lyricism which characterises Maragall. But he will continue to strive towards this, hindered in his progress largely by the demands of the commercial theatre and the financial needs of his family.

There is an interesting letter, dated 2nd January, 1907, sent by Maragall to Francisco Pujols in Madrid, which touches on this point. Maragall writes (90):

"Me n'alegro molt de que hagi intimat amb en Marquina, perquè me l'estimo molt i el tino per poeta essencial, i també crec que encara no han sabut coneixe'l per l'hereu - que ho és de dret - de la casa castellana. Però és jove i triomfarà. En lo que em sembla que va errat és en voler triomfar pel teatre; jo el veig essencialment líric. Ja sé que aquests lírics el dia que, per casualitat, embalen un drama de ple a ple, fan gran estrèpit; però això no es busca, es troba... Mes ja que ell té aquesta illusió, jo voldria equivocar-me; i no fóra gens estrany, perquè n'he errat molts de diagnòstics aixís, i jo mateix me'n ric i me n'alegro. Fort! - em dic - per voler fer el savi!"

Maragall, as he says, "would like to be mistaken," and, while we cannot say that he is entirely, one feels that, if he had lived to see "El pobrecito carpintero" and "La ermita, la fuente y el río," he might have been prepared to admit that Marquina was eventually successful in throw-

ing off many of the dangers which beset the poet turned dramatist. He did not rid himself of all of them, for his social conscience and his tremendous sympathy for his fellow-men could not allow this, but he always made the attempt, wherever possible.

Even Maragall himself would not have claimed to be entirely successful in achieving his poetic ideal (91): "Ya veis, pues, a través de cuántas imperfecciones y mixturas, de cuántas impurezas y dificultades, brota la poesía humana, luchando, como todo en la creación, en el misterio del caos originario." He could only make the effort, and, if Marquina tried to do the same, the improvement this brings to his work can be largely attributed to the praiseworthy influence of Maragall.

These, then, are the important names when it comes to discussing contemporary or near-contemporary influences on Marquina. There are others, such as the Portuguese novelist, Eça de Queiroz, but they are not so much influences as contacts. Marquina coincides with them, is attracted by them, but cannot, strictly speaking, be said to be influenced by them. Leaving the contemporary behind, the names of Lope and Calderón have also been mentioned as influences, but these can be better discussed at a later point, in relation to particular plays by Marquina.

NOTES.

- (1) Juan Valera: "Obras completas," II, Madrid, 1942. pp.990-996.
- (2) *idem*, p.991.
- (3) *idem*, p.992.
- (4) *idem*, pp.993-4.
- (5) *idem*, p.994.
- (6) Pilar Díez Jiménez-Castellanos: "Las mujeres en el teatro de Marquina" ("Universidad," Zaragoza, 1948, XXV, pp.209-231). p.210; and Eduardo Juliá Martínez: "Eduardo Marquina, poeta lírico y dramático" ("Cuadernos de Literatura Contemporánea," Madrid, 1942. pp.109-134). p.111.
- (7) Eduardo Juliá Martínez: *op. et loc. cit.*
- (8) Eduardo Marquina: O.C., I, pp.1-60.
- (9) *idem*, pp.1233-4.
- (10) *idem*.
- (11) These appear from 1907 onwards, and have been collected in O.C., VII.
- (12) *vide* O.C., VI and VIII.
- (13) *vide supra*, p.7.
- (14) "España Nueva," Madrid. 12th July, 1906.
- (15) *vide supra*, p.7.
- (16) First produced, 1920. O.C., III, pp.347-456.
- (17) For a general discussion of the influence of Ibsen in Spain, see "Ibsen and Spain," by Halfdan Gregersen, Harvard University Press, 1936.
- (18) "España Nueva," Madrid. 18th October, 1906.
- (19) O.C., VI, pp.297-427.

- (20) Andrés González-Blanco: "Los dramaturgos españoles contemporáneos." Valencia-Buenos Aires, 1916, p.306.
- (21) idem, p.309.
- (22) Ruth Lansing, Ph.D. and Milagros de Alda: edition of "La morisca." Philadelphia, 1927. Introduction, p.vi.
- (23) R. Cansinos-Assens: "La nueva literatura," Madrid, s.a. Tomo II, p.59.
- (24) "España Nueva," Madrid. 17th February, 1907.
- (25) vide supra, p.10.
- (26) Victor Hugo: "Los Burgraves" and "María de Lorme." Trad. de Eduardo Marquina. "Obras completas" de Víctor Hugo, Tomos XXX y XXXVII. Barcelona, 1907.
- (27) See E. Juliá Martínez's scholarly "Aportación bibliográfica," loc. cit., pp.142-150.
- (28) Juliá Martínez, loc. cit., cites "Las flores del mal," Trad. de Eduardo Marquina. Segunda edición, Madrid, 1916. From Martínez Albacete's review (see note 30), we may assume that the first edition appeared in 1906.
- (29) Eduardo Juliá Martínez: op. cit., pp.132-3.
- (30) J. Martínez Albacete's review, for "España Nueva" of 10th November, 1906, of Marquina's translation of "Les Fleurs du Mal."
- (31) idem.
- (32) Charles Baudelaire: Oeuvres Complètes. "Les Fleurs du Mal. Les Epaves." - Notice, notes et éclaircissements de M. Jacques Crépet. Paris, 1922. pp.13-14.
- (33) Eduardo Marquina, O.C., VI, pp.83-4.
- (34) Charles Baudelaire: op. cit., p.15.
- (35) idem, p.16.
- (36) idem, p.19;
- (37) O.C., VI, p.26.
- (38) Charles Baudelaire: op. cit., p.39.

- (39) Aubrey F.G. Bell: "Contemporary Spanish Literature." London, 1926. p.217.
- (40) "Espana Nueva," Madrid. 21st July, 1907.
- (41) idem, 28th September, 1907.
- (42) idem, 4th October, 1907.
- (43) O.C., VI, p.1299.
- (44) idem, p.642.
- (45) Guerra Junqueiro: "Pátria." Quinta edição, Porto, s.a. Livraria Chardron, de Lelo & Irmão, Lda. pp.195-6.
- (46) idem, p.150.
- (47) Amorim de Carvalho: "Guerra Junqueiro e a sua obra poética." Porto, 1945. p.56.
- (48) vide supra, p.27.
- (49) O.C., VI, p.636.
- (50) idem, pp.636-7.
- (51) Amorim de Carvalho: op. cit., pp.205-218. The definitions of the stylistic characteristics and the illustrations from the works of Junqueiro are to be found here.
- (52) O.C., VI, p.481.
- (53) idem, p.487.
- (54) idem, p.616.
- (55) idem, p.432.
- (56) idem, p.436.
- (57) idem, p.443.
- (58) idem, p.445.
- (59) idem, p.433.
- (60) idem, p.465.

- (61) *idem*, p.456.
- (62) *idem*, p.479.
- (63) *idem*, p.483.
- (64) *idem*, p.457.
- (65) *idem*, p.439.
- (66) *idem*, p.488.
- (67) See especially "Pátria," ed. cit., pp.29, 83, 84.
- (68) See especially O.C., VI, pp.574, 575-7.
- (69) *vide supra*, p.38.
- (70) Andrés González-Blanco: op. cit., p.301.
- (71) *idem*, p.302.
- (72) Juan Valera: op. cit., pp.995-6.
- (73) *idem*.
- (74) Amorim de Carvalho: op. cit.
- (75) Guillermo Díaz-Plaja: "Modernismo frente a noventa y ocho." Madrid, 1951. p.331, n.34.
- (76) Juan Maragall: "Obres completes." Barcelona, 1947. p.1685.
- (77) J.F. Ráfols: "Modernismo y modernistas." Barcelona, 1949. p.130.
- (78) Luis Cabañas Guevara: "Cuarenta años de Barcelona - 1890-1930." Barcelona, 1944. p.22.
- (79) "Pèl & Ploma," Barcelona, August, 1901. Reprinted in Juan Maragall, op. cit., p.722.
- (80) "Epistolario entre Miguel de Unamuno y Juan Maragall y escritos complementarios." Barcelona, 1951. p.15.
- (81) "Pèl & Ploma," Barcelona, October, 1903.
- (82) Juan Maragall: op. cit., p.561.
- (83) O.C., VI, p.171.

- (84) *idem*, p.612.
- (85) Juan Maragall: *op. et loc. cit.*
- (86) Eduardo Marquina: article in "Renacimiento," I. Madrid, 1907. pp.249-250. (And in "Pèl & Ploma," Barcelona, December, 1900.)
- (87) *idem*.
- (88) *idem*.
- (89) Juan Maragall: *op. cit.*, pp.566-579. There is also a shortened version in Castilian, pp.819-827.
- (90) *idem*, p.1782.
- (91) *idem*, p.826.

Chapter III.

It would, of course, be pointless to consider in great detail each and every one of Marquina's plays, which are of unequal merit; we should attempt rather to form a complete picture of Marquina the verse dramatist, paying only such attention as is necessary to chronological questions. But such a procedure becomes possible only after "Las hijas del Cid," when Marquina devotes himself entirely to writing plays, and the varied aspects of his output begin to be seen with some clarity. His early works, after all, are the works of a very young and very impulsive man, and it would scarcely be fair, in forming a critical judgment of his art and thought, to allow equal significance to his early production.

Nevertheless, points of interest do arise in these works, and for this reason we shall, in this chapter, consider the most important of them, adopting the chronological method in an attempt to separate them from the later plays. We do not mean to imply by this that these early plays have nothing to do with some "real Marquina" of our own invention; nor shall we exclude them entirely from what we have to say about Marquina at a later stage; but the poet's own comments on the significance of "Las hijas del Cid" as a cross-roads in his spiritual progress (1) leave us in no doubt that all that is of the greatest value in the mature Marquina is to be found from 1908 onwards.

If we discount "Jesús y el diablo," a "poema en forma dramática," written in collaboration with Luis de Zulueta, and published in Barcelona in 1899, and "El Llop-pastor," which belongs to the so-called "género lírico," then we

may say that Marquina's first play, and the first to be produced on the stage, is "El pastor," to which we have already referred more than once in the earlier chapters.

There is some indication in Marquina's introduction to the "Obras completas" of what may be expected of "El pastor." This is one of his "primeros errores y desaciertos" (2), and it shows him in the throes of that "liberalismo" of which he was later to repent. To anyone familiar with the liberalism of Britain at the turn of the century, the fact that Marquina should feel it necessary to regret the ideas expressed in his "El pastor" will come as a surprise; for one thing, liberalism has never been regarded as a great danger in Britain; and, in addition, the political and social ideas which find expression in the play are neither profound nor are they expounded in a very convincing manner. It is, nevertheless, for just these reasons that Marquina's change of heart becomes important.

In his general introduction to the "Obras completas," Marquina writes (3):

"Yo habría querido que no figuraran en esta colección algunas de mis primeras obras. Concretamente: 'El pastor' y una o dos más. Pero el editor disiente de mi criterio y alega razones que me han convencido."

On the next page, he justifies the inclusion of the play in the complete edition of his works, on the following grounds (4):

"Sin sus errores, singularmente sin el testimonio de sus primeros errores y desaciertos, no puede conocerse a un escritor ni estudiar su obra, como sin el pecado original

no podríamos explicarnos la vida de un hombre ni la trayectoria de su salvación, que es, en el mundo, toda nuestra obra. Y el pecado original de un escritor que nace es eso a que yo aludía, tratando de justificarme - ya entonces, hace cuarenta años - en el epílogo de 'El pastor', cuando hablaba de lo que al oído 'nos dicen estos días'."

"Todos, forzosamente, partimos de nuestro tiempo y hemos de sacudir su cautiverio para entrar en la eternidad mediante el esfuerzo diario. Duro esfuerzo que, en cada caso, condiciona la obra, califica el destino, explica la vida, abre y jalona el camino de cada escritor. 'Salvarnos' en esto como en lo demás es el negocio principal de nuestra vocación."

As the reader will have already observed, Marquina's purpose here is not merely to explain why he brings the work back into circulation; he is also offering what he obviously hopes will be accepted as a "reasonable excuse" for having written it at all. What exactly is there in a play of such slight dimensions to cause such a stir in the literary and political circles of the day, and to bring the writer himself to apologise for including it in a collection of his complete works? Why should a mild dose of "liberalism" have to be disowned in later years in so strongly-worded a manner as in the introduction to the "Obras completas"?

"El pastor," as its title suggests, has as its hero a shepherd, one Dimas, who has lived alone with his flocks since he was left on his own at the age of ten. Whatever may have been Marquina's position with regard to the "noble savage" in the "Odas" (5), one is unable to deny that Dimas has much in common with this type: his whole life has been taken up with the tending of his flocks, and, when he comes into contact with the society alongside his own, we see his attempts to spread in it those ideas of justice and love which his own (primitive, or "natural") life has caused him to adopt. His attempts, however, are

not well received, and he is regarded as an assassin and as an undesirable influence, who must be eliminated at all costs. While Marquina may not consciously have tried to create it, the antithesis between "noble savagery" and "depraved civilisation" could scarcely be clearer. It may well be, of course, that Marquina did intend to achieve this effect, as the article we have already cited (6), in which he seems to run contrary to this tendency, was written a long time after "El pastor"; and, in any case, the play was written when he was very young indeed.

Whether or not Rousseau's famous concept is to be observed here (we, personally, think it is), others may judge for themselves. This is certainly not Marquina's principal object in writing the play. Dimas is rather the good, sincere man who sees what is wrong with the structure of modern society, and attempts to put it right. Naturally, he encounters opposition, and this becomes even more serious when Tomás el Rico, a man of considerable influence, discovers that his daughter, Magdalena, is in love with Dimas.

The play opens near a ruined Carthusian monastery. The girls of the village are drawing water from a fountain, and one of them, Rosa, speaks (7):

"Habría de cambiar el mundo, ¿no?
¡Parecen tan iguales, tan dormidas
todas las cosas!"

Here, in the first lines of the play, is a hint of what is to be its theme: change and progress in the world. The girls are joking amongst themselves, with men and marriage as the subject of their conversation. It comes out in the conversation that Magdalena is to marry Andrés, son of the caretaker of the monastery. She describes her relation-

ship with him, and confesses (8):

"no veo
nada en Andrés que me haga desearle
más que a los otros hombres."

The girls then begin to discuss their ideal man, and Magdalena, as her contribution to the discussion, speaks of Dimas, the shepherd (9):

"¿Habéis oído, niñas,
lo que cuentan de Dimas, el pastor,
que ronda, hace unos días, estos valles?
¿Lo conocéis? Le he visto una vez sola.
Le he visto desde lejos, tan extraño,
que parecía de otro mundo: grande,
con la cara morena y con las greñas
revueltas por el viento; allí, perdido
en la enorme quietud de las montañas,
amenazando al llano, daba gloria
mirarle desde lejos y temerle.
Dicen que mata y asesina, y roba
lo que le sale al paso; el perro suyo
le lamía las manos mansamente.
¡Un hombre así!..."

Here, Rosa breaks in, reminding them that darkness is falling, and they all decide to go home, fearful of the shepherd they have just heard described. Magdalena returns to the fountain to collect her pitcher, and, as she goes to get it, Dimas, covered in blood, comes on the scene.

A fight to the death with a wolf has left him tired and thirsty. The wolf is one which has killed a young boy from a nearby village, and Dimas has killed it in self-defence, and for no other reason: we are told how he would have preferred to caress the animal, and how its hunger led it to attack him, leaving him no choice. Magdalena, taking pity on Dimas, invites him to sit down and drink of

her water, and with this simple gesture their love begins. This is his first contact with the everyday world, and it leaves a good impression on him (10):

"yo, que nunca
dejé los picos de la sierra mía,
ni entré en la calma de las tierras quietas
más que para nutrirme, hoy he sabido
cosas hermosas de la tierra vieja;
hoy sé que hay otras fuerzas por encima
de la necesidad; hoy sé que agrada
sentarse sin fatiga y conversar
sin pedir nada, y encontrar mujeres
sin abatirlas..."

"¡Necesito
reducir sólo a ti todo el cariño
que siento por las cosas de la tierra!"

And then there is this fragment, magnificent in its effect (11):

"Mis pasos, hasta ahora malgastados,
dispersos, como cabras de un rebaño
que no tiene pastor, se hacen acordes,
se ordenan todos armoniosamente,
se dirigen a un fin; son como notas
de un ruido musical, que se hacen canto
y expresan el amor cuando las juntan
en un solo cantar labios cantores."

There is here more than a hint of the neo-platonic conception of the loved one, by means of whom the universe is made comprehensible, and the knowledge of truth becomes possible. A price has to be paid, however, and here the hard road ahead of the lovers is made obvious in the remainder of the scene, where Magdalena, loving Dimas, nevertheless urges him to return to the hills and not remain in the plain, where all save she are his enemies. But Dimas is confident of his power to "bring light to the valley."

What is significant here is the forging, for the first time in Marquina's verse drama, of a strong link between life and love. For him, neither of these terms can be properly understood in the absence of the other, and, in "El pastor," the extent to which Marquina is prepared to follow this coupling of the two concepts is, perhaps, the essential feature of the work.

In the next scene, Andrés appears and shows that he senses all is not well with his love. He is brought to making a vow of life-long loyalty to Magdalena, even if she should hate him and love another (12). The fulfilment of this vow is to be of cardinal importance in the working out of the drama.

The political significance of the play comes into prominence in the last scene of the act, where Tomás el Rico insists that Dimas is guilty of the murder of young Ramón, the wolf's victim, and makes the following significant accusation (13):

"Ese Dimas, venido no se sabe
de qué tierras de allá, sin rumbo fijo,
sin patria conocida, sin amigos,
sin casa, sin arraigo, y sin parientes,
no respeta cercado, no respeta
propiedad, ni maizales, ni sembrados:
cuando sus cabras tienen hambre, mete
sus cabras en los campos, todos llenos
de frescura de hierbas o de briznas
de heno, a medio segar, y despedaza
un montón de heredad en pocas horas."

Such a man, obviously, is dangerous, especially to Tomás el Rico and those like him, but Marquina's attitude is left in no doubt in the final speech of the act, when

Hormiguillo, one of Tomás' workers, says, in reference to the "arreglo del mundo" (14):

"El arreglo es sencillo: con un poco de intención de pantera, andar buscando al dueño de unas ropas destrozadas, para vengar en él la sempiterna muerte de los muchachos inocentes, y los mordiscos, cada vez más duros, de unos lobos que nunca están bien muertos. La justicia, al revés... ¡Dios nos ampare!"

Marquina, it would seem, is fully aware of the difficulties which confront Dimas and all those others who wish to play some part in correcting the social evils which are to be found on all sides; he is therefore aware also of the opposition which his own ideas are bound to arouse.

The interest of the play, then, becomes three-fold: there is the love of Dimas and Magdalena; this closely linked with the political significance of the roles of Dimas and Tomás el Rico; and the whole bound up with the earliest manifestations of Marquina's political thought, in his "liberal" period. In both of the political aspects, the struggle which is about to begin as the first act closes will prove fruitless. Marquina and his Dimas alone can do little to improve the world around them; both will be forced to abandon the struggle (although Dimas may fight on elsewhere).

This first act constitutes a skilful exposition of the themes of the play, which, in spite of all its possible faults, is well conceived as a whole, and well constructed.

The second act opens with a scene in which Hormiguillo, who is engaged in the "servicio particular" of

hunting down Dimas for Tomás, is accosted by "una amiga alegre," and encouraged to speak to her of love. The result is a fine piece of verse, which is nevertheless quite in keeping with Hormiguillo's simple character (15).

After a scene in which Andrés and his father also talk about love and women (love, for don Lenadro, "tiene algo del cazar"), there is a discussion between Dimas and Andrés on their respective ways of life. This scene (16) is of great importance in the development of each of the two main aspects of the play, but one is inclined to agree, here at least, with those who consider that Marquina might have done better to present his social thesis in a less obvious way. How obvious it is, and how little is left to the audience's imagination, may be judged by the almost exact parallel between what is said here of the disadvantages of a capitalist economy, and what Marquina says on the same subject in a lecture, entitled "Consideraciones en busca de una fórmula harmónica de Trabajo," given at a Republican meeting in Manresa, and later published in "La Publicidad" of Barcelona (17). In it, he attacks the type of work modern society demands of the individual, and describes it as "contra-natura" and "inmoral."

The subject of the love which both Dimas and Andrés have for Magdalena is treated in a much more delicate way, and this part of the scene is most effective. As the scene ends, Andrés is aware that the person with whom he has been speaking is his rival for the love of Magdalena, and vows to denounce Dimas as the assassin the people are seeking. He swears that Magdalena will be present at Dimas' death, to the greater satisfaction of Andrés, but there is no conviction in his voice, for he knows that there is truth in the words of Dimas (18):

"piensa en tu amor, no pienses
en tus venganzas; tu mayor venganza
será que triunfes con tu amor del mío."

He knows that this is true, but he also knows that this, the only revenge worthy of the name, is completely out of his reach. Dimas makes to set out for the hills, and Magdalena enters; she warns him of the dangers awaiting him, and when he declares that he is willing to die if he falls into the hands of his pursuers, she cries out, as if to put the final touch to Andrés' agony (19):

"¡No, Dimas! ¡Yo no quiero que te maten!"

The act closes with the departure of Dimas, and the arrival of Tomás.

The second act, as well as the first, of this early play shows that Marquina already has much of what is needed by the good playwright: if the first act shows clearly what are to be the main lines of the play, the second act raises its emotional pitch and brings out the full character of Andrés. His dilemma is a tragic one, and the play's resolution, also tragic, can be foreseen.

The last act opens just as twilight is giving way to night. Tomás' workers begin to complain, declaring that they cannot be obliged to work on after the sun has set. This "strike" is countered by Tomás with what is almost the equivalent of a lock-out, for he tells them that, of course, they have every right to stop work if they wish, and that they need no longer consider themselves as being in his service. The workers go off, and Tomás el Rico addresses himself to Andrés (20):

"¡Canallas, holgazanes! ¿Y es posible que ese pastor me salga siempre al paso y yo no dé con él? ¡Ira del cielo! Primero me destroza todo un campo; siembra después en éstos sus locuras y me los arrebatata. ¿Y no habrá nadie que me defienda a mí? ¿Soy yo tan malo?

Here, the last four lines tell us a great deal: a reactionary like Tomás cannot afford to stand by and watch subversive ideas take root, for they are death to him. He must combat the danger; he must meet death with death. The struggle is on, and there can be no compromise. When Tomás discovers that Magdalena and Dimas are deeply in love, he at once decides to use this fact to gain his ends (21):

"el cebo de la trampa es Magdalena."

But Andrés, who is to do the deed on Tomás' behalf, has remembered the words of Dimas, with regard to the true nature of victory; he knows that, just as the use of force can avail him nothing in his own personal problem, so it will solve satisfactorily none of Tomás' difficulties: all it can do is to postpone the moment of decision.

There follows a scene in which Dimas and Magdalena meet, unaware of the impending danger. Dimas speaks of his activities during the three days in which they have not met. He has been trying to bring good to the lowlands, trying to sow in the minds of the inhabitants the seeds of his ideals. Everywhere, he has found an attentive audience, and when he has felt tempted to leave this work and go to Magdalena there has come into his mind the thought (22):

"'Esto también es acercarme a ella.'
No muevo yo los pies, ni doy un paso
para llegar al lado suyo; pero
las cosas y los hombres que me cercan
quedan llenos de mí; todo este llano
florece ya con mis deseos; suenan
por todas estas fuentes mis palabras;
ella vive en el centro de una vida
que le alimento y sostengo yo.
¡Este es amor realizado en obras;
éste es abrazo que trasciende a todo!
¡No bastan las palabras; las caricias
quedan sin expresión; los besos duran
pocos instantes; el amor reclama
continuidad, correr no interrumpido!
¡Es necesario hacer con el cariño,
con las ideas, con los sentimientos,
un hueco inmenso en medio de la vida
y que descanse allí la mujer santa,
querida de nosotros; yo deseo
tomarte con mis brazos y arrancarte
como una rosa del arbusto antiguo,
para tenderte, amor de mis amores,
en el nido tejido por mí mismo,
con cosas propias, con palabras, obras,
acciones grandes y esperanzas mías!"

This being Dimas' view of life, there can be no fulfillment for him, save in the full development both of his love and of his social ideals. The one cannot come fully to life without the other. His love for Magdalena, and Magdalena's love for him, must be something inevitable, springing from other qualities within them both. The love-life concept, to which we have referred (23), here takes on its full meaning, and it is the main lesson of the play.

Dimas and Magdalena decide to run away together, to leave the plain, where neither their work nor their love can flourish unimpeded, and they have just come to this decision when they are surprised by Andrés, who urges them to flee (24):

"ponte a salvo en el monte, Magdalena,
y cumple tu destino."

He knows he must die, begs them to consider him as dying for the furtherance of their cause, and asks them to make clear to everyone the reason for his death (25):

"decidle: 'No, ¡murió porque sabía
que las ideas necesitan sangre
para extenderse y germinar.'"

They hesitate to leave him to his fate, but the voice of Tomás is heard, and Andrés forces them to flee: when they have gone, he locks the gate after them, and throws the key over the wall. Tomás appears, and, on learning what has happened, he turns towards Andrés, to kill him. Andrés is ready for his end, and the play closes with the words of Tomás (26):

"¡Muere! ¡Muere!
Que tengo sed y quiero beber sangre."

As he begins to strangle Andrés, the curtain falls.

Such is "El pastor," the first play by Marquina to be presented on the Madrid stage. The critical reception was not favourable, and not a few attacks were made on Marquina for his choice of subject (27), and for his treatment of it. In this connection, an article published by "Azorín" in "A B C" in 1926 is interesting, for it shows beyond doubt how "El pastor" caught the Madrid critics unprepared. "Azorín" is discussing dramatic criticism and criticism in general, and affirms that critical judgment of anything new and hitherto unknown is difficult, and may even be impossible for a time. From all the possible

illustrations which he could choose to emphasise his point, he selects a first-night he had attended a quarter of a century before - that of "El pastor"; and he writes (28):

"Yo asistía al estreno, en compañía de Pío Baroja; al terminar la representación dimos los dos unas vueltas por los pasillos y tratamos de recoger la impresión de los espectadores. El drama de Marquina era una obra de teatro poético; pero el teatro poético, tradicional, se caracterizaba, casi exclusivamente, por ser teatro en verso; el verso casi únicamente, era lo que determinaba la poesía - poesía mediocre, nula, en la mayoría de los casos - de tales obras. 'El pastor' de Marquina pretendía ser - lo lograba en muchos pasajes - un drama poético en esencia; poético por el soplo cálido, tierno, delicado de muchas de sus escenas; por la impresión honda de humanidad, de cordialidad, de visión de un futuro de bienandanza, que se desprendía de toda la obra. Y el lenguaje, casi todo en imágenes brillantes, pintorescas, audaces, estaba en armonía con la inspiración total del drama. Al salir del teatro Baroja y yo - el insigne novelista lo recordará -, al salir del teatro, después de haber escuchado las opiniones de la concurrencia, Baroja me dijo:

- ¿Ha visto usted? Nadie sabe si el drama es bueno o malo. Nadie se atreve a decir nada.

- No pueden opinar con libertad - repuse a Baroja - . No tienen independencia de juicio para opinar.

Y Baroja me preguntó a seguida:

- ¿Usted qué opina? ¿Es bueno o malo el drama?

Yo me eché a reír y, como estábamos solos, repliqué con franqueza:

- Pues tampoco sé si el drama es bueno o malo."

Andrés González-Blanco (29) and Ramón Pomés (30) also suggest that the comparative failure of Marquina's earliest works was due to the critics' failure to understand them.

"El pastor," as we have seen, is not without its de-

fects. But these are superficial, and could easily have been put right in later plays. Unfortunately, the effect of all the criticism was to throw Marquina completely off balance, and he did not persevere along the lines he had set himself in "El pastor" in an attempt to produce a verse drama with a social flavour (the heavy, semi-political preaching could have been eliminated gradually, with the sharpening of his dramatic sensibility).

Neither "Rincón de montaña" nor "La monja Teodora," which are in this vein, was even produced on the stage; and, apart from two "zarzuelas" - "Agua mansa" (1902) and "La vuelta del rebaño" (1903) - , no other work of his was staged until "Benvenuto Cellini" (in prose), in 1906. It was only after this that he achieved his first great success, with "Las hijas del Cid," a historical play.

Rafael Marquina, the poet's brother, writes of Eduardo (31):

"Pero era extraordinariamente sensible a la crítica; le dolían casi con tortura física el reproche injusto, la diatriba soez, la incomprensión manifiesta, aunque aceptó siempre, y aún la agrandó, la censura razonada e inteligente y de ello tengo y haré públicos algún día, si Dios lo consiente, testimonios admirables.

Pero lo cierto es que las reacciones de la crítica y del público le llegaban muy a lo vivo, le impresionaban tremendamente. Pasaba largos días de abatimiento. Y siempre culpándose a sí mismo (viendo paja en el ojo ajeno y viga en el propio). En suma: estaba siempre inclinado a creer que se había iniciado su decadencia, que había errado, que suyas eran todas las culpas."

If we couple this extremely sensitive reaction to criticism with Marquina's financial need to achieve success in the theatre (he had no income other than what he could earn), it is easy to see how it was that the failure of

"El pastor" and of Dimas, on whom the critics' pens inflicted "arañazos y heridas" (32), should leave Marquina in a frame of mind in which he clutched at the first possibility of success. This was "Las hijas del Cid," pointing the way to a series of historical plays. Why this should have been harmful to his development, we shall discuss in the next chapter. The point we wish to make in the meantime is that the harm was done when "El pastor" was presented.

Leaving aside "Agua mansa," "La vuelta del rebaño" and "El Delfín," which, as "zarzuelas" of slight importance, need not concern us here, Marquina's next play was "Rincón de montaña," written in 1905.

The first name which springs to mind during a reading of "Rincón de montaña" is that of Federico García Lorca, whose plays are full of the same profound knowledge of the Spanish peasant and the Spanish countryside which Marquina displays in this work. The profound contrasts between the forces of extreme good and extreme evil, the mysterious power exerted by the land worked during long centuries by forebears, the transcendental importance of the honour of even the lowliest village maid: all these themes had been treated by the Spanish dramatists of the Golden Age, above all by Lope de Vega; but, during the eighteenth and nineteenth centuries, they had largely been lost sight of, and it was not until the appearance of Lorca in the twentieth that they found another dramatist worthy of their tremendous possibilities. In "Rincón de montaña," there are the first signs of a return to the true problems of Spain. The influence of Marquina on Lorca may not be very great, for the author of the "Romancero Gitano" was very near to the soul of the people about whom he wrote, and the essence

of his Spain did not come to him at second-hand. But the importance of the lead offered by Marquina is nevertheless important, because he showed that such a return to the true Spain was not only possible, but essential to the survival of the Spanish theatre. To use the phrase of "Azorín," Marquina attempted to create a "drama poético en esencia" (33), and it is by his success or lack of it in this direction that he must be judged.

"Rincón de montaña" is written in prose, but in a prose which frequently is separated from verse only by the form of presentation on the printed page. "¿Quién va a poner mirada en la porquera?" asks la Chorca (34), and one feels that one is face to face with an authentic example of the copla. And there can be few examples in prose drama of "verse" as appealing as Laúnta's "¡Ah, mozas; mozas curiosas, raposas que hurgáis a las otras y os tapáis con la cola, vosotras!" (35). Such examples are typical of many to be found throughout the play.

The play takes place in a mountainous region, and the importance of the title becomes obvious as the action proceeds. This mountain setting is necessary to the play; it is more than a mere setting; it is an essential character of the work. All these people whose actions we are to observe have their roots in this very "rincón de montaña," and it has formed them in such a way as few other places can form a man. All their thoughts and actions spring from instincts from which they cannot escape, and which have belonged to their fathers and forefathers through long generations.

The work is divided into a prologue and three acts. Despite the fact that it was never performed, and despite

the prose medium, it is of some interest, because it shows that Marquina continued for a time to experiment with social drama, for his own satisfaction, if not for that of the public.

The feature of the play is Marquina's characterisation: Laúnta, for example, in whose dwelling the action opens, can best be described as a combination of Celestina and Sancho Panza, albeit she resembles the latter only in the facility with which she voices proverbs appropriate to every occasion. Her resemblance to Celestina is more marked, and is visible from the opening lines of the play.

Elías, too, Rebeca's father, is well drawn, and, in the third scene of Act I, his admonition to his daughter, for whose safety he is plainly concerned, is a wonderful piece of prose writing, which is a perfect example of the occasions when Marquina's prose and his verse are indistinguishable. The following passage serves to illustrate our meaning (36):

"Cierra tus manitas, buenas y hacendosas, dando a los dedos tres vueltas con rosarios; cierra en tu pecho el respito, que no lo merece el mundo; cierra el pensamiento en el cestito de mimbres blancos de tu frente, mira que hay cazadores furtivos en acecho, y a las alondras que vuelan con nada las engañan y sin pena las destrozan; ciérrate en casa, paloma, que te falta la sombra de tu madre, y tu padre es viejo y no entiende de guardar corderas blancas... ¡Torpe de mí! Yo, ducho en matar lobos, tiemblo de que me robe un hombre la alegría y la gloria de mis canas."

What can also be seen in the above passage is one of Marquina's earliest allusions, in his theatre, to the importance of the mother. This is an idea which, in later works, is developed into quite a complex system, to which we shall have to give attention in due course.

Typical of Rebeca's kindness is her treatment of Zarco's old mother, when she admits her to the house, in spite of the warning her father has given her against having anything to do with Bibiana or her son (37). Thus we see that, even in face of all the prejudice and superstition of the village, it is still possible for the good elements to rise to the surface and exert their beneficial influence. Good actions performed in such an atmosphere, moreover, stand out and become more admirable, precisely because conditions are so unfavourable to them. So that here we have, in three people, a summary of the three main facets of the village's character: Laúnta, symbolising all that is evil and negative in that character; Elías, neither very good nor very bad, standing for the majority of people who have done nothing to form the evil side of the character, but who, on the other hand, are very easily led to give tacit consent to the evils which are committed in the people's name; and Rebeca, representing the good side, representing the important few who will not be taken in by vague general accusations, but who prefer to judge every case on its merits, always giving the benefit of the doubt to anyone who might otherwise be called to suffer needlessly.

Larquina's penetration and skill in characterisation are evident in the behaviour of Elías in the same scene. Bibiana, who is old and frail and very much dependent on her son, takes fright and thinks that Zarco has left her; she calls out, and the noise awakens Elías; he comes from his bedroom and, on seeing Zarco, fears the worst. Not even the sight of Bibiana in all her suffering will appease him, and he orders them out of the house, shouting abusive remarks after Bibiana as they go. Such are the barbarities which fear can produce in a man like Elías, who is not

only inoffensive normally, but is also capable of a deep and genuine love for his daughter. Rebeca's reaction to the episode is to burst into tears, after trying to explain her action, and the sight of her sorrow brings out the best in her father, who is wiping the tears from his eyes as the curtain falls on the act.

The whole play is not unlike "El pastor" in the general outline of its theme - but this time the villain of the piece cannot by any stretch of the imagination be visualised as an incarnation of capitalism. Zarco, like Dimas in the earlier play, is wrongly accused of a crime (in this case, the rape of la Chorca). But his principal accuser, Bruno, is the guilty one, and those who support Bruno do so from interested motives; they are simply ready to throw in their lot with a strong accuser against a weak accused. "¿De quién quiere usted que Zoilo sospeche?" (38): the problem is not the relatively narrow one of conflicting interests, but is wider, deeper, more complex.

The tragedy here is of a purer nature than in "El pastor," and, furthermore, the moral lesson is not marred by the inconsistency which Isabel Snyder notes in "El pastor," when she observes that "Dimas, the great condemnor of death, reaches his own happiness as the result of the sacrifice of another's life." (39) This is a measure of Marquina's continued progress towards his ultimate goal - the poetic drama.

"La monja Teodora" (40) also remained unproduced on the stage, and was not published until 1914 (41). As Marquina says in his comment on the work for the edition of the "Obras completas," it is a "boceto teatral, un poco informe, que cronológicamente ocupa en mi obra un lugar

entre 'Rincón de montaña' y 'Benvenuto Cellini', biografía dramática" (42). He says that the idea for the work came from Juan Valera, who suggested that he write a work based on the theme of Lozano's 'Soledades de la vida,' and dealing with the Don Juan type. This he did, but he himself finds few points of resemblance between the two works, while, on the other hand, he does see in his own work the beginnings of his best verse theatre, at least in that part of it to which "En Flandes se ha puesto el sol," "Por los pecados del rey," and "El cuento de una boda" belong. He attributes "Las hijas del Cid," "Doña María la Brava" and "La alcaidesa de Pastrana" to another distinct section of his work.

Marquina's own judgment of "La monja Teodora" as it first came from his pen is that it is difficult to follow, because it is over-complicated. In the version which appears in the "Obras completas," however, he suggests that this is the case to a much lesser extent; be this as it may, the work is poorly-constructed, poorly-written for the most part, and almost completely lacking in strong characterisation. Marquina himself seems to prefer it to, for example, "El pastor," a delightfully simple and striking play which is marred only by clumsy handling of political ideals which needed to be expressed; but this preference on the part of a writer for inferior works happens frequently with many authors, and furthermore, in Marquina's case, we have the reference in the introduction to the "Obras completas" to give us some idea as to why he is so much against "El pastor." Indeed, the same principles can be seen, although to a lesser extent, in his notes on "La monja Teodora" (43).

Pilar Díez Jiménez-Castellanos (44) considers the work

to be "francamente mala," but, as well as agreeing with Marquina about its significant position in the development of his verse drama, she sees in the two main characters of the play "dos tipos, el de Don Diego, el troquel que ha de servirle, para todos los hombres; y Malvina, la mujer modelo de todas las mujeres." (45) Malvina, to this critic, is "la realidad hecha mujer, la verdad, la sencillez," and her love for don Diego is described by Díez in the following terms (46):

"Como es lógico, la verdad está enamorada de la fantasía; la quietud, del vendaval; la sencillez, de la complejidad. Amor que resulta acerbamente doloroso para Malvina. El infierno resignado de Malvina será cárcel que encierre las almas de sus hermanas, las otras protagonistas del poeta catalán."

This is an interesting comment, and true in that part of it which refers to Malvina: if Marquina's principal women characters have anything to identify them, it is their fortitude in the face of suffering; but we cannot agree that Marquina's male characters are usually cast in the mould of don Diego, who is in the main stream of the don Juan tradition. Marquina's treatment of the don Juan theme can be considered fully only by examining certain aspects of this play alongside another, "Don Luis Mejía" (1925), which Marquina wrote in collaboration with Alfonso Hernández-Catá. This we shall later attempt to do. Meanwhile, the reader should not expect to find the spirit of don Diego lurking within all of Marquina's later heroes.

"Benvenuto Cellini" (1906) is another prose work written in this early period, but it is, in our opinion, much more important as a transitional work than "La monja Teodora." Pablo García Díaz regards "Benvenuto Cellini" as an augury of the success of "Las hijas del Cid," and

notes (47):

"La concepción dramática que de la historia y lo histórico se advierte en 'Benvenuto'; concepción a la que se ajustará siempre nuestro biografiado. Recoge de ella lo vivo, el contorno sustancial de las figuras y los hechos que ha de tratar en sus obras de fondo y arte histórico. La materia muerta de la historia, los residuos secos de los hechos y sucesos, eso no le importa. Va directamente al vivo reflejo psicológico, a la presencia siempre latente de las pasiones, al fondo eterno de pasiones y angustias humanas. De ello se nutre y eso es lo que escenifica."

The full meaning and value of what Mr. García Díaz says here is especially apparent when one turns to the question of Marquina's treatment of sources, whether they be literary, historical, or both.

Marquina's source in this case is, quite obviously, the famous autobiography of Benvenuto Cellini, who, in the words of John Pope-Hennessy, "emerges from the 'Life' as a man of flesh and blood, sensual, gifted and impetuous, with a strong vein of exhibitionism, a tendency towards introspection and the jealous single-mindedness of the creative artist." (48)

Benvenuto's "Life" is an intensely personal work, written with great attention to detail, and so outspoken that, even if we do not assume that everything happened as the writer describes it, we can be sure that the picture of him which it creates in our minds is a true one. We do not need to take all his boasting and all his tirades at their face value; we can weigh them all up (always noting how willing he is to pay tribute to real merit in others), and the very quantity of the material means that the various prejudices (whether Benvenuto's or our own) are cancelled out, and a true estimate can be formed.

The dramatist who decides to write a play with Benvenuto's "Life" as its source must do some very careful thinking about what exactly is to be attempted, and how it is to be achieved. At some stage in the preparation of the work, a choice will almost certainly have to be made between, on the one hand, meticulous respect for truth in matters of detail, and, on the other, the desire to present a picture of Benvenuto which is at once faithful and dramatically sound from the writer's point of view. An episode, or episodes, will have to be chosen as being most "characteristic" of the main personage in the play, and this choice, along with the dramatist's alterations, which may be simply alterations or else deliberate omissions or innovations, can tell us a great deal about the writer's dramatic objective and methods.

Eduardo Marquina, in his play, gives a very fair picture of Benvenuto Cellini. If we regard as "true" what we read in the "Life," then Marquina, in the play, blends what is true, what is "partly true" and what is not true (by "partly true" we mean what is said or done in the source, but not at the time or in the circumstances described in the play). This becomes especially interesting if we add to García Díaz's observation (49) our own realisation that not all of Marquina's changes are, dramatically speaking, necessary. If Marquina had set out to do nothing more than reduce the lengthy "Life" to a four-act play, he could quite easily have done so without departing very much from the facts as they are set down by Benvenuto. The main interest that the play has for us, in our endeavour to evaluate Marquina's verse drama as a whole, lies in a consideration of what he does with his material, and why he does it.

Marquina chooses three main episodes on which to base his play "Benvenuto Cellini." These are: the enmity between the young Benvenuto and his master Lucas Angelo in Rome; Benvenuto's difficulties at the court of King Francis I, because of the insufficient attention he pays to the king's mistress; and the creation, in Florence, of the Perseus, his great masterpiece. The choice of the episodes is a good one, but, if we look more closely into their development in the play, we see that there are several very important changes.

In Benvenuto's "Life," there is indeed great rivalry between him and Lucas Angelo, his master; and this does lead to a wager of the kind described in the play. But, in the "Life," each admires and respects the other, even if they prefer to do work of different kinds. Benvenuto speaks well of his master (50): "This man was short but well-proportioned, and was a more skilful craftsman than any one whom I had met with up to that time; remarkable for facility and excellent in design. He executed large plate only; that is to say, vases of the utmost beauty, basons, and such pieces." And Lucas Angelo, in his turn, speaks well of Benvenuto, admiring the piece of work with which he takes up the wager (51). In short, there is nothing more serious than a deep professional rivalry between master and pupil, and, although Benvenuto's success in the wager encourages him, in the heat of the moment, to leave his master's side, they do not become life-long enemies, as happens in the play. Indeed, at a later stage in the "Life," Cellini relates how he sends one of his works to his former master for the opinion of "that noble artist Lucagnolo, of whom I have spoken above"; and how Lucagnolo says to the messenger: "Fair boy, tell your master that he is a great and able artist, and that I beg

him to be willing to have me for a friend, and not to engage in aught else." The Bishop of Salamanca, who commissioned the work, "ordered it to be valued. Lucagnolo took part in the valuation, estimating and praising it far above my own opinion." (52)

Here, then, is one great change, the significance of which may best be considered alongside another. Marquina introduces into this episode an additional factor, which is entirely absent from the "Life" - he gives Lucas Angelo a wife, Esclarpina, who has a great affection for Benvenuto. Her husband finds this out, and hates Benvenuto all the more. In the play, he is mainly responsible for Benvenuto's flight from Rome.

The reasons behind these apparently unnecessary changes become clear when we consider the play as a whole. The work resolves itself into a plea for artistic freedom in the face of opposition and coercion on the part of the politically or financially powerful (this may not be entirely unconnected with Marquina's views on the Verdaguer scandal, or with the reception given to "El pastor"). Marquina makes his Benvenuto say (53):

"Quiero del arte, que he encontrado sin honor en los escombros de las ruinas, y sin culto en los rincones de las casas, hacer cosa para todos, como el pan."

This is to be his watchword through life; these are his ideals, and it is for the sake of these ideals that he is to suffer so much. The opposition between Benvenuto's conception of his art and the false emotions it arouses in the courtly circles for which he has to work is to bring him later to a decision which, in its turn, will lead to the climax of the play. This decision is that his art is not

for princes and prelates, but for the people and posterity; the climax is when he refuses to deliver the Perseus to the Duke of Florence, who has commissioned it, and decides to place it instead in a public place as the common property of the people.

In the light of all this, it can be seen at once how dramatically necessary are the changes made by Marquina. The Benvenuto of the "Life" does resent encroachments on his personal right of judgment, but, as far as one can judge, he resents them for reasons of pride (or of self-respect, according to individual taste). He certainly does not consider the common people as being the ideal custodians of his art, and, if he rejects the Duchess' proposal to have the Perseus installed in her private apartments, this is simply because he cannot bear the idea of having his masterpiece hidden away where no one can see it; the Perseus does become the property of the Duke, and there is no question of a magnificent gesture in favour of the "great unwashed."

If Marquina, then, is to present Benvenuto in the guise of a popular hero, triumphing over the difficulties put in his way by princes, it is obviously desirable that this hero should be surrounded by hate and intrigue from the very beginning. Lucas Angelo is the scapegoat. Escorpiña is introduced to strengthen Lucas Angelo's motives for disliking Benvenuto, and also to show Benvenuto as the dedicated artist, too preoccupied with his great mission to be interested in what she pathetically calls "nuestras cosas" (54). But she is good and she is faithful, symbolising "¡La luz! ¡El sol de Italia!" (55), and he is by her side in Italy when the masterpiece is completed.

For the same reasons, Marquina makes his other major change, which is to exaggerate the difficulties experienced by Benvenuto in France. In reality, Cellini never completely loses the French king's favour, and his impulsive departure for Italy is later regretted by him (56):

"So I went home with despair at heart to my unlucky Perseus, not without weeping, when I remembered the prosperity I had abandoned in Paris under the patronage of that marvellous King Francis, where I had abundance of all kinds, and here had everything to want for."

Obviously, such admiration for the French king does not fit into Marquina's interpretation, and this explains the unpleasantness of the monarch in the play.

The reader, noting how fundamental are the changes made by Marquina and how important seems to be their bearing on Benvenuto's character, may wonder if we still claim that the picture given by the Spanish dramatist is a "very fair" one. Broadly speaking, we do: Benvenuto Cellini comes out of Marquina's play almost completely unchanged. The man is exactly the same. If some of his ideas have been changed to suit Marquina's purpose, it cannot be said that, because of this, the essential Benvenuto has changed as well. The "Life" enlightens us a great deal, but not enough; one feels, on reading it, that Benvenuto could go on reminiscing indefinitely without ever boring his readers; and, if these reminiscences were to include a gesture such as forms the climax of Marquina's play, one would not be at all surprised.

Such a comparison of source and finished creation as we have just made demonstrates Marquina's willingness to make free and original use of a source, and his confidence

in his ability to do so successfully. Without this ability, his desire to present *tenenuto* in the way he chooses to do would almost certainly have led him to create a character in whom we could not have believed. The changes he has made are precisely those necessary to avoid this pitfall, and we shall see further evidence of this confident use of sources in his later work, especially in his historical output, where this question is most pertinent.

Before allowing ourselves wider freedom of movement in subsequent chapters, it may be convenient to discuss here one further point of detail, which arises out of Marquina's next play, "*Las hijas del Cid*." The convenience of this particular stage for a discussion of the point at issue is that it has some connection with the question we have just been discussing: that of Marquina's use of sources.

Marquina's conception of the Cid is not one which has met with widespread approval. Its principal opponent so far has been don Ramón Menéndez Pidal, who writes of Marquina's treatment of his source, which is known to be the "*Poema de Mio Cid*" (57):

"Marquina dramatiza a menudo el poema con verdadero talento, con gran vigor artístico; pero dió de lado a la escena principal: las cortes de Toledo, en que el Cid obtiene justicia de sus yernos traidores. Es que el poeta escuiva la presencia del héroe, como si no resistiese su mirada. Sólo en la escena final llega a dar cuerpo a la concepción que se ha forjado de su personaje. Nos lo presenta como un héroe que, después de haber forjado el destino a su gusto, al ver su brazo ya sin fuerzas, se deja poseer de la manía de casar a sus hijas con reyes, y cuando lo logra, pierde el seso, gesticulando ante su hija en descompuestas reverencias, hasta poner sus barbas por alfombra del trono que se apresura a improvisar con tapices y unos pendones ganados al ve cido Conde de Barcelona. Este Cid está demasiado distante de la ecuanimidad que siempre

muestra el Cid del viejo poema, quien muy lejos de desear matrimonios de alta nobleza, sólo los acepta impuestos por su soberano, tanto en el primer casamiento de sus hijas como en el segundo."

José María Martínez Cachero (58) and Pablo García Díaz (59) both note Benéndez Pidal's disapproval of the Cid as he is conceived by Marquina, and the latter reproduces an article by L. Gómez de Guero, the main thesis of which is that "el drama no trata de las hazañas del Cid, sino del episodio de sus hijas y los condes de Carrión. El Cid está presentado de soslayo" (60). García Díaz also reproduces Manuel Bueno's review (61) of the play, without drawing attention to two very doubtful remarks Bueno makes: namely that "Eduardo Marquina no ha incurrido en la osadía de retratar al Cid," and that "en el cancionero de romances ha encontrado Eduardo Marquina los elementos legendarios de su obra." The second of Bueno's statements is factually untrue (62), although, as the reviewer of the play on its presentation, he could perhaps not be expected to know this; and the other is, to say the least of it, a most unusual interpretation of the Cid's role in the play.

All these critics, then, have either found fault with Marquina for straying too far from his source, or else have excused him by claiming that the Cid's role in the play is a secondary one. Neither of these points of view seems to us to meet the case, which is rather more complex.

In Marquina's play, the fatalistic atmosphere which pervades the "Poema de Mio Cid" is skilfully built up, and the dramatist would clearly have experienced little difficulty in presenting the early classic unchanged save in the new dramatic form. But his conception of the legend is different, especially in the portrayal of the Cid himself. This becomes obvious after the affront

suffered by the Cid's daughters at the hands of the Infantes de Carrión, when doña Sol is discovered by Téllez Muñoz. The wounded girl shows her true feelings, and reveals the real tragic nature of the play, when she says(63):

"¡Quiero morir, ya que estoy en tus brazos!"

She and doña Elvira do not need to travel away from the Cid and his followers to find happiness in marriage, and if they have to leave those they really love, it is because it is their duty to satisfy their father's desire to join his blood with that of royalty. As is seen later, the failure of this first attempt does not make the Cid turn aside from this path, and the great hero becomes almost repugnant in the final act, because of this. It is probably for this reason that Menéndez Pidal finds Marquina's idea of the Cid unfortunate, for the mythical figure of the "Poema" is shown by Marquina to have, if not feet of clay, great failings: his extreme pride and his tremendous vanity, which have made possible all of his magnificent victories, but which are also to make it impossible for his daughters to find happiness. The portrayal, however, is perfectly admissible, and is no less plausible than that of the near-perfect Cid described in the "Poema de Mio Cid."

It is in the last act of the play that Marquina's interpretation of his source comes into its own. The Cid, in an important speech (64), gives what is, in effect, his philosophy of life, and it shows him to be thoroughly vain, more than a little selfish, and quite indifferent to the feelings of his wife and doña Sol. He means no harm by this - there is no malice, since he is unaware that there can be anything of importance in

the world, apart from his own ambitious schemes (65):

"me pide el rey de Navarra tu mano,
me pide el rey de Aragón la de Elvira..."

He may be unable to respond to the latter request, and it seems that this is all that doña Elvira's absence and possible death mean to him. To doña Sol he says (66):

"Tú eres la sola esperanza que guardo
de perpetuar privilegio en mi sangre.
¡Por ti entrará realeza en mi casa
y llevará corona en tus hijos!..."

.....

Jimena.

"Para esta frente de lirio, Rodrigo,
¡qué duro peso el de una corona!

Cid. ¡Jamás! Que lleva mi sangre en sus venas.

Jimena.

Lleva la mía también."

Doña Sol weeps, and her father pleads with her, thinking that she is going to oppose his wishes. He himself finally breaks down, and begins to weep selfish tears. But his daughter reassures him (67):

"¡Padre! ¿Y dudaste de tu hija un momento?
Cuando me has dado entera mi vida,
¿quieres que yo no te entregue la mía?"

When she assures him that she will do anything he desires, he is overcome with joy, and not with the shame we might more easily have expected. Doña Jimena understands what this decision means to doña Sol and Téllez Muñoz, and she

exhorts them to embrace, if only once.

It is Téllez Muñoz who sees the Cid for what he is, saying bitterly of him that he

"forja el Destino a su gusto en el yunque." (68)

When doña Elvira finally returns home, gravely wounded, she is shocked to hear of the "corona de oro" (69) which is to be hers. As she sinks into a deep faint, losing blood all the time, the arrival of the kings is announced, and at last the Cid sees his life clearly (70):

"¡Reyes, destino fatal de mi casa!
¡Atrás, atrás, o volvedme a mi hija!
¡No, no me escuchan..., avanzan! Los siento
entrar aquí..., ¡y me hielan la sangre!
Llega la muerte, la reina de todos.
Vendí la vida al fatal privilegio...
Ya, si los moros ocupan Valencia,
sólo saldrá a combatir mi cadáver..."

For many people, the Cid whom they have so much admired in the "Poema" may be preferable to Marquina's Cid, and they have every right to this opinion. One feels that they go too far, however, when they speak, as Menéndez Pidal does (71), in terms of the "defecto capital" of departing from the characteristics of the Cid Campeador as they exist in the "Poema de Mio Cid." Our view is that Marquina calls his play "Las hijas del Cid," not because the Cid's daughters are to be given such prominence as completely to exclude their father from the main action, but because the dramatist wishes to present his Cid primarily as the head of a family, as the father of two daughters. If this is the case, he could find no better way of doing it.

We shall have occasion, in subsequent chapters, to refer to other aspects of "Las hijas del Cid," our object here having been to discuss only the question of the Cid himself.

The rapid improvement which takes place in Marquina's dramatic technique in these early plays, from "El pastor" to "Las hijas del Cid," will by now, we hope, have struck the reader as it has struck us. Marquina still has some way to go before reaching his peak, but from "Las hijas del Cid" onwards he may be said to be an accomplished verse dramatist.

NOTES.

- (1) O.C., I, pp.xiv-xvi.
- (2) idem, p.x.
- (3) idem, p.ix.
- (4) idem, p.x.
- (5) vide supra, p.35.
- (6) idem.
- (7) O.C., I, p.5.
- (8) idem, p.8.
- (9) idem, p.9.
- (10) idem, pp.13-14.
- (11) idem, pp.14-15.
- (12) idem, p.18.
- (13) idem, pp.21-22.
- (14) idem, pp.23-24.
- (15) idem, pp.28-29.
- (16) idem, pp.35-41.
- (17) "La Publicidad," Barcelona. 6th April, 1901.
- (18) O.C., I, p.41.
- (19) idem, p.42.
- (20) idem, pp.47-48.
- (21) idem, p.51.
- (22) idem, pp.53-54.
- (23) vide supra, p.73.
- (24) O.C., I, p.57.
- (25) idem, p.58.

- (26) *idem*, p.60.
- (27) *idem*, p.1233.
- (28) "Azorín": "A B C," Madrid, 11th November, 1926. Reprinted in "Escena y sala," Zaragoza, 1947. pp.151-152.
- (29) Andrés González-Blanco: "Los dramaturgos españoles contemporáneos" - 1.a serie. Valencia-Buenos Aires, 1916. p.315.
- (30) Ramón Pomés (and others): "Arte dramático español contemporáneo," Barcelona, 1914. p.80.
- (31) Rafael Marquina: "Mi hermano y yo" - La Habana, 1951. pp.59-60. (We are grateful to the poet's widow, doña Mercedes Pichot de Marquina, for the gift of a copy of this book, which we should otherwise have been unable to consult.)
- (32) O.C., I, p.1233.
- (33) "Azorín": *op. et loc. cit.*
- (34) O.C., I, p.179.
- (35) *idem*, p.182.
- (36) *idem*, p.207.
- (37) Act I, Scene IV.
- (38) O.C., I, p.203.
- (39) Isabel Snyder (ed.): "El monje blanco" - New Orleans, 1951. Introduction, p.2.
- (40) O.C., I, pp.315-393.
- (41) *idem*, p.1237.
- (42) *idem*, p.1234.
- (43) *idem*, pp.1235-1236.
- (44) Pilar Díez Jiménez-Castellanos: "Las mujeres en el teatro de Marquina" ("Universidad," Zaragoza, 1948, XXV. pp.209-231.). p.210.
- (45) *idem*.

- (46) *idem*, p.211.
- (47) Pablo García Díaz: "Introducción a la vida y al teatro de E. Marquina" - Madrid (unpublished thesis), 1952. pp.63-64.
- (48) "The Life of Benvenuto Cellini, written by himself" (Introd. and illustr. by John Pope-Hennessy; translated by John Addington Symonds) - London, 1949. Introd., p.vii.
- (49) Pablo García Díaz: *op. et loc. cit.*
- (50) Benvenuto Cellini: *op. cit.*, p.29.
- (51) *idem*, p.31.
- (52) *idem*, p.37.
- (53) O.C., I, p.411.
- (54) *idem*, p.412.
- (55) *idem*, p.478.
- (56) Benvenuto Cellini: *op. cit.*, p.351.
- (57) Ramón Menéndez Fidal: "La epopeya castellana a través de la literatura española" - Buenos Aires, 1945. pp.238-239.
- (58) José María Martínez Cachero: "En la muerte de D. Eduardo Marquina. Semblanza en simpatía." (Cuadernos de Literatura, I, 1947, pp.91-99.) p.94.
- (59) Pablo García Díaz: *op. cit.*, p.72.
- (60) E. Gómez Baquero: article on "Las hijas del Cid" in "España Moderna" of April, 1908 - pp.159-162; cited by P. García Díaz, *op. et loc. cit.*
- (61) Manuel Bueno: review of "Las hijas del Cid" for "Heraldo de Madrid," 6th March, 1908; cited by P. García Díaz, *op. cit.*, p.70.
- (62) Martínez Cachero (*op. cit.*, p.95) reproduces, although without giving his exact reference, a statement by Marquina which makes it clear that the "Poema del Cid" is the source of the play. The statement may have been made in Marquina's early memoirs, "Yo y los días" (vide *supra*, Chapter I, note 9).

(63) O.C., I, p.595.

(64) *idem*, pp. 611 et seq.

(65) *idem*, p.615.

(66) *idem*, pp.615-617.

(67) *idem*, p.618.

(68) *idem*, p.621.

(69) *idem*, p.622.

(70) *idem*, p.624.

(71) Ramón Menéndez Pidal: *op. et loc. cit.*

Chapter IV.

Eduardo Marquina is perhaps better known today for his historical plays than for anything else he wrote. It is as the author of "Las hijas del Cid," "Doña María la Brava" and "En Flandes se ha puesto el sol" that he is remembered by most people today. The quality of these and the other historical plays varies greatly, but our view is that they do not include the best of Marquina, and it is for this reason that the popular success with which the presentation of "Las hijas del Cid" met is to be regretted. It induced Marquina to concentrate almost entirely on the historical drama for a time, and even today what reputation he has seems to be based on purely patriotic grounds. His non-historical plays are almost completely disregarded, and the mention of his name tends to produce the same reaction in a Spaniard as that of Kipling so often does in this country.

Marquina's approach to the historical drama about this time is shown in an interview with "El Caballero Audaz" at the time of the performance of "El Gran Capitán" (1):

"Yo quiero siempre recoger de la Historia las almas, aderezando con cierta libertad los asuntos, de manera que puedan interesar a los tiempos de hoy..."

This does not mean, of course, that he allows himself complete freedom. In a note on the same theme, he writes elsewhere (2):

"Para dar vida a una ficción poética basta que el poeta, elaborándola, consiga mantener su invención en equilibrio de realidad y logre embeberla de sentido humano. Pero, en lo que invente, ha de atenerse por fuerza al

doble precepto de ética que trae nuestro decálogo: 'No levantar falsos testimonios ni mentir.' El poeta no debe levantar falsos testimonios a las almas de los personajes pretéritos, atribuyéndoles arbitrariamente supuestos hechos que las calumnien. Tampoco puede mentir, desfigurando los contornos de las almas históricas, para ajustarlas al artificio de su fábula inventada.

Entre estos dos límites, la poesía, maga hechicera del pasado como del presente, ha de moverse libre, animadora y ágil; sin la argolla al pie de condiciones materiales; incoercible; con el franco vuelo del albedrío humano, creador de temas de salvación, entre el tiempo y la eternidad.

Al poeta que se dispone a edificar sobre terreno histórico, le es, por consiguiente, indispensable conocer la Historia en las rigurosas premisas de la concepción; pero no menos indispensable olvidarla al dar forma a su obra, para infundirle, no doctrina con que aleccione, sino cálido soplo de vida comunicable y contagiosa con que, en todo momento, convenza y arrastre por sí misma."

The limits of the licence Marquina allows himself are therefore clearly defined, and his words as we have quoted them here bear out the observations we have made in the previous chapter on Marquina's treatment of his sources.

On the face of it, then, Marquina should have had no difficulty in producing historical plays which were also good examples of the verse drama. If he did not succeed in doing this, we may find an explanation in a comment by Marquina in his notes to "El pobrecito carpintero" in the "Obras completas" (3):

"Hasta escribirla, sin embargo, debían pasar años. Era preciso desnudar mi concepto del pueblo español de todo abigarramiento fortuito y contemporáneo; de su intrascendente ruido a sufragio y a democracia impersonal y política, para contemplarlo en su eterno fondo de sabiduría natural y de acción inspirada."

It is Marquina himself who succeeds in showing us where his historical drama has gone wrong. As we saw from the inter-

view with "El Caballero Audaz," Marquina's view of history is of something relevant to modern life, with lessons worth passing on to the modern public. But this can be done in more than one way: a writer may attempt to bring out those characteristics of a historical person or of a point in history which are of value and interest to people living at any time - this way may lead to the verse drama proper (to Marquina's "vuelo ... entre el tiempo y la eternidad"); or he may attempt to force his historical characters and their background into the mould of the ideals of his own day and age - this method must usually lead to a work of little lasting value, however great its popular appeal at the time it is written. Marquina seems to have adopted the second of these two methods, and, although he always strives towards the first, the result of this effort is merely the emergence of a hybrid genre which is both "historical" and "poetical" and yet neither of these things. We may resolve this seeming paradox by analysing Marquina's historical verse drama.

The best example of Marquina's failure, in his historical plays, completely to reconcile his view of history with the demands made by the verse drama is "En Flandes se ha puesto el sol." This play scarcely deserves the wide recognition it has enjoyed, at the expense of other lesser-known works by the same author. In the broad outlines of its plot, it has the makings of a good play, but when we come down to details we find little to recommend it.

In essence, the plot consists of the war against the Spanish usurpers in Flanders; Magdalena, daughter of Juan Pablo Godart and María Berkey, falls in love with don Diego, a Spanish captain who has received treatment for a wound in the Flemings' house. She marries the enemy of

her people, and the object of the play is presumably to portray the tension engendered by such marriages. Marquina is very fair to everyone, and goes so far as to allow the Flemings long speeches in which they attack the cruelty of the Spaniards. To don Diego, he is more than fair, but this does not prevent one from soon becoming tired of the comings and goings of this foolish officer, who is constantly talking of such things as honour and of the difficult position in which his conflicting loyalties have placed him. If he had half the character and personality of the great Spanish heroes, we could forgive him all this talk, but, if he has any saving graces, we are not allowed to see them.

Luckily for her, Magdalena is just as much of a bore, and our sympathies must lie with her parents, who have to put up with the antics of this strange couple, and who also have to suffer the bleatings of the precocious child of the marriage, Albertino, who talks far too much for his age, and who is eventually acclaimed by don Diego as

"el primero
de un linaje, en marcha ya,
en que la sangre de Flandes
mezclada a mi sangre va;
linaje que es, tras las quiebras
de un estéril batallar,
la sola flor en que, unidos,
los dos reinos vivirán..." (4)

The thought is a horrifying one, and one can only hope that Albertino will not, on the strength of it, give himself more airs than are already his.

As an attempt to glorify the noble ideals of Spain, then, the play fails. It does give a fairly good picture

of the motives of the warring sides, but the problem of the marriage between a daughter of the usurped people and an officer of the usurpers is not well presented. Finally, the "sola flor" which we are offered turns out to be a poor flower indeed.

Marquina, in this work, has fallen between two stools: he raises important problems of mixed loyalties, but the historical nature of the play seems to overawe him to such an extent that the problems are left unresolved. Although we must say, in all fairness to the dramatist, that he does not fail in all his historical plays to such a degree as in "En Flandes se ha puesto el sol," it is our view that, in all of them, the same conflict between opposing dramatic objectives is to be seen. His use of symbolism is hampered by his historical aims; and, where he does attempt to develop universal themes, these do not have the effect of heightening our interest in his characters and situations, but only of slowing down the action without the compensations that poetic vision can offer.

For example, anyone familiar with Marquina can see that, underlying the whole of "En Flandes se ha puesto el sol," are Marquina's attitude to the meaning of life, and the importance he attaches to the procreation of children. The "sola flor" which so amuses us in the play is really a very serious matter, and we shall be discussing the whole question at a later stage. For the present, the point is that concepts such as this, which Marquina is capable of employing so skilfully, seem to get out of hand in his strictly historical plays, and, instead of moving and enlightening us, serve only to amuse or annoy.

The result is what Angel Valbuena Pratt, writing of "En Flandes se ha puesto el sol," calls "falso historicismo ... que apenas sobrepasa las borrosas fantasías de Villaspesa." (5) In our judgment of the play in question, we must agree with Valbuena rather than with Dr. Leavitt, for whom "the work stands out as one of the greatest of Marquina's productions." (6)

"En Flandes se ha puesto el sol" is perhaps too good an illustration of what we are trying to show Marquina's historical drama to be, and we must look at the other plays of this type if we wish to generalise. "Doña María la Brava" (1909) is a much better play, with a great deal to commend it, and so the faults it does have are, if anything, more illuminating than those of "En Flandes se ha puesto el sol."

Perhaps because of his desire to be fair to all concerned, Marquina, in his historical plays, fails to master one of the most difficult aspects of the historical drama, which is the clear delineation of secondary characters. These characters accumulate, and the plot becomes more and more complicated, because Marquina, obsessed by the notion that both sides in any dispute must be given a fair hearing, does not always prove to be as selective as is necessary. "Doña María la Brava" is an example of this: it is a play in four acts, the last two of which are so good as to reveal the great strength that lies within the work. But this is of little value when we consider that, by the time the third act begins, the play shows no signs of forming a dramatic whole. Many matters have been discussed, Marquina has spared us no detail of his laboriously complicated plot, but all his efforts bring him little reward in dramatic effect. The play up to this stage has

had many excellent scenes, and several pieces of very fine poetic writing; there have been times when it has shown signs of progressing, however uncertainly, towards that completeness which is so much to be desired; but by the end of the second act it is again moving away from it.

This is all the more regrettable for the fact that, throughout the play, the more important speeches of the main characters and the interviews between them (above all, where only two characters are concerned at a time) are powerful enough to convey a sense of the immense tragedy latent in the plot, and to make us see in the principal characters people of real stature, endowed with considerable courage, but none of them able on his own to withstand the course of events imposed on him by

"Castilla, que hace
a los hombres y los gasta." (7)

These words, spoken by doña María de Guzmán y Estúñiga at the close of the play, reveal the scope Marquina wishes to give to this work. As he conceives it, it should be on stark and simple lines, dominated by doña María la Brava and don Alvaro de Luna, these two gigantic figures, and with Castilla as strong and complex as either of them. But, in spite of Marquina's skilful use of the ballad, in which so much of Castile's inner strength can be seen, the idea of Castile gets lost among the crowds of Castilians who congest the stage.

The great struggle in the play should, and does, involve doña María and don Alvaro de Luna, both of them strong figures, he endowed with all the power of Castile, she with her own great strength and reputation; and the

power they both have is matched by the rivalry that exists between them. Each has a son, and each wishes to see that son in an important position. Doña María, for example, is anxious that her son, don Alonso, and not the Constable's, Pedro de Luna, should occupy the "carro de la Nobleza" in the celebrations to mark the first meeting of the court of the new sovereigns. When her own son is killed, her reaction gives us an immediate insight into her character - strong, impetuous, proud (8). She criticises the state of justice in the court, shows that she clearly suspects don Alvaro de Luna of being responsible for the crime, and swears that she will gain her revenge. Doña María, in her strength, her nobility, her fire, is in the direct line of descent from the doña Elvira of "Las hijas del Cid"; but she is not typical of the mothers in Marquina's plays, whose love for their children can usually rise above a proud desire for revenge.

The king is shown to be a king in name only; he was never cut out for the difficult task of governing Castile, that most difficult of territories; he is a weakling, a misfit, and the greatest service Luna has done him has been to relieve him of most of his responsibility and govern the kingdom in his name. The whole theme of kingship and the monarchy is one which arises again and again in Marquina's works, and a discussion of it may be left for a later stage. Marquina's attack here is not directed against the person of the king (who cannot help his weakness) nor that of the Constable, but against a set-up which makes such arbitrary intervention necessary. Soon after the Constable's fall, an unnamed gentleman says:

"No hay mano
de audaz, en ambas Castillas,
que no se abra en este caso;

que todos esperan fruto
de esta caída del árbol." (9)

And don Alvaro de Luna himself sees that justice is not what has brought him low:

"Yo mismo he sido mi crimen;
y el haberme levantado
sobre los demás fué causa
que mi torre socavaron." (10)

This gives food for thought to students of Spain in any period, as those familiar with "La rebelión de las masas" will readily agree.

The third act of the play deserves to be considered on its own. After a few introductory scenes, there is a dialogue (11) between doña María and don Alvaro de Luna which is a superb piece of dramatic writing. There is here a sureness of touch which has never before been evident in Marquina's work. We have before us the two main characters in the play, both of them needing to be known more closely if we are to become fully aware of their greatness. One senses a strange affinity between the two, in spite of their widely differing objectives. And now Marquina brings them together, in the most intensely emotional of circumstances, and in ten magnificent pages the tremendous personality of each of them is made to throw penetrating light on that of the other. Here there is no question of building up a character by contrast with another which is entirely insignificant, which is always the easy way out for a dramatist; the temper of the two swords that are crossed on this occasion is of an equal fineness, and the result is infinitely pleasing.

To doña María's complaint about his entry into her private rooms, don Alvaro replies (12):

"no soy
un dios; soy hombre, y no puedo
cuando me combaten todos,
mirar cómo me defiendo.
Toda Castilla es, señora,
un mar de sangre y de cieno
que alza contra mí la envidia,
huracán de nuestros reinos;
y cuando estoy zozobrando,
¿escogeré los maderos
antes de asirme? ¿Olvidáis
que me va la vida en ello?"

Doña María suggests that he might do as the nobles of Castile have done in the past, preferring an honourable death to life without honour. This leads the Constable to confess bitterly that, for himself, he would gladly die, life already holding few pleasures for him (13):

"¡Muriera! Pero no, ique
cumpla un destino viviendo!"

But later a change comes over don Alvaro. He now emerges, not as the all-powerful Constable, but as a man of flesh and blood, with his feelings and with hopes and desires other than those of political ambition. He reminds her of the ten long years in which he has refrained from showing his love for her, because she had found it unpleasant. He reminds her of the suffering this has caused him, and ends (14):

"¿me daréis a mí la culpa
de lo que vos habéis hecho?
Basteos, para no añadir
la compasión al desprecio,
no ver en mis ojos lágrimas,
aunque es agua todo el pecho."

To begin with, this declaration leaves doña María, outwardly at least, unmoved, and, although she later half admits that she may perhaps share his feelings, she adds (15):

"Pero hoy es toda mi vida
mi justicia. Un hijo muerto
lo borra todo en el mundo,
conde, aunque es bulto pequeño."

The thought of her dead son works her up into a frenzy, and she exclaims (16):

"todo os condena. ¡Oh! ¡La luz
vos mismo me dais! ¡No tengo
dudas! ¡Vos le heristeis, vos!
Porque no había en el reino
quien matara a un inocente
con el corazón sereno
sino vos; vos, condestable;
y al fin así lo prefiero,
que, vengándole de vos,
más que de nadie le vengo!"

We are now approaching the heart of the matter, as the Constable's next words show. He speaks of her hatred for him and for all that he represents, and ends (17):

"decid que, habiendo tan sólo
escritos en vuestro pecho,
dos nombres, vos los juntáis
sin pensarlo y sin quererlo.

Doña
María: ¡Mentís!"

Thereupon, don Alvaro offers to put an end to all doña María's suffering by giving her his dagger, so that she may kill him on the spot. If he is not guilty, why does he not then speak out against the guilty one, she asks, and he replies that the affairs of the kingdom forbid it.

He sees Alonso Pérez Vivero and the prince (who are the murderers) approaching, and cannot hide his surprise and shock that doña María should be willing to receive them. She at once understands everything, and urges him to leave her alone to meet them.

Marquina, having fashioned this dramatic peak with such success, now sets himself the task of bringing off another one immediately. Doña María greets the prince affectionately, but brusquely orders Vivero to leave her presence; he is reluctant to do so, protesting that the sick prince needs his support at all times. He finally agrees to go, although not before whispering something in the prince's ear.

Now (18) begins the second great highlight of this magnificent third act. It begins with the two characters in exactly the same positions as in that between doña María and don Alvaro de Luna: doña María is face to face with her son's murderer; the prince is secretly in love with her; and, to this extent, the two interviews have something in common. This is another example of Marquina's new-found dramatic mastery. He presents us with roughly the same situation twice in quick succession, and uses the similarity of the circumstances to bring out to perfection the weak, pitiable character of the unfortunate prince. The Príncipe don Enrique has none of the strength of the Constable, and he is obviously no match for the dominant personality of doña María. She soon takes advantage of his weakness to force her way to the truth, whereupon he breaks down and confesses everything. This is the end of all his illusions.

The play moves on, and this magnificent act is enough to show us the reasons for its disappointing nature as a whole. Marquina has the ideas, and he has the poetical sensitivity necessary to express them. His dramatic technique can rise to such heights that a full-length play of considerable merit is obviously not beyond his capabilities, even in 1909. It is history once again that has got the better of him: he is so busy marshalling in and out the crowds of insignificant secondary characters and following up the trail of "red herrings" that it is only when he is left to himself for all too brief spells with his main characters and main plot that he is able to turn on the dramatic heat to any extent.

Must we blame history rather than Marquina himself? The answer to this question is, of course, that it is not our intention to absolve Marquina of all responsibility for his relative failure in the field of the historical drama, but merely to indicate, as gently as possible, that it is not his best medium. That it is not merely a question of the historical phase coinciding with Marquina's earlier period may be understood if it is realised that "La Santa Hermandad," written as late as 1937, suffers from precisely the same defects as the other historical plays; furthermore, even within the early period, Marquina writes non-historical plays which are of real value in his development as a verse dramatist.

Is Marquina's historical drama, then, entirely untypical of him? Naturally enough, this is not the case. Throughout the whole series of historical plays there runs his system of ideas on what he considers to be life's major problems: for example, the whole question of family relationships is raised in "Las hijas del Cid" and "En Flandes

se ha puesto el sol" (where there is a more serious attempt to draw attention to the wider implications of the existence of children in a marriage). In "Las flores de Aragón," another aspect of this question is underlined by the Queen Mother, who is more than a queen: she is a mother, who depends on her daughter's love to give her back her reason, if only for a brief spell, and on whom that daughter, Isabel la Católica, is in her turn dependent in the moment of crisis when nothing can take the place of a mother's love and support. This interdependence of mother and child, suggested very beautifully here, nevertheless does not take on its full meaning until "El pavo real," where Marquina is able to develop his concept of creative love to its limits.

In a similar way, there is plenty of evidence in the historical plays of the notion of love the purifier through suffering, and of Marquina's concern about the disadvantages of being of royal blood, and the constant struggle between royal duty and the personal emotions of the prince, princess or monarch in question. The weak king in "Doña María la Brava" knows his weakness, and is miserable because of it; and Isabel la Católica, shaken by the difficulties her love encounters because of her rank, declares, in "Las flores de Aragón" (19):

"¡Ciutada!... Y en una choza
de labriega castellana
florece un día el amor,
¡y a nadie le cuesta lágrimas!"

But, here again, the only play which is strictly speaking historical in which this theme of kingship and the monarchy is developed to any extent is "Por los pecados del rey," and it is precisely in this play that Marquina carries out to the letter his own ideas on the writing of a historical

play; the result is a work which is much stronger than the others of its kind, and to which, significantly, very little attention is now generally paid.

The reader, noting our reference to a "play which is strictly speaking historical" and thinking of such plays as "El rostro del Ideal," "El rey trovador" and "Ebora," may by now feel that he is entitled to a firm statement of what exactly we mean by Marquina's "historical" and (to use the only satisfactory term at this stage) "non-historical" plays. Are the works just mentioned to be excluded from our list of historical plays while "Teresa de Jesús" is included? If so, why?

Professor David Daiches, in one of his excellent books, has something to say on the subject of the historical novel which is particularly appropriate in dealing with this question (although, in making his comments our own, and so as not to lay ourselves open to charges of misrepresentation, we ought to emphasise that Professor Daiches himself is referring to the novel, not the drama). He writes (20):

"In a historical novel the historical symbols must also be symbols of the human situation: the story must illuminate not only an aspect of man's past but also an aspect of man's fate. And the same is true of the geographical or any other kind of symbol. We may start off with the immediate intention of giving the reader new insight into a certain time, or place, or class, or point of view, or type of conflict - our symbols may be historical, geographical, sociological, philosophical - but that kind of symbolization, in an adequate novel, is only the thin end of the wedge, as it were, for the meanings echo and expand until the limited intention is wholly transcended, and Jeanie Deans in Scott's 'Heart of Midlothian' is no longer an example of a lower-class Scottish girl of the eighteenth century but a symbol of a human situation which the reader recognizes both as true and as new, as confirmed

by his own experience and as revealing what lies beyond it. In short, one might say that the historical novel which is only a historical novel is not in the full sense a novel."

If, as we think may be done quite legitimately, these observations are applied to the historical drama, then we may say that what we call Marquina's historical plays are those which, according to the principles of Professor Daiches, would not, with some exceptions (which we shall mention), be plays at all in the fullest sense; they are only historical, and they are the plays which, in the eyes of the duque de Maura (21) and in the words of José María Pemán (22),

"...vienen a ser las monumentales estrofas de un total poema hispánico que va desde la hora constructiva de España con 'Las hijas del Cid' y los momentos contiguos de su postración y su levantamiento con el Enrique IV de 'Doña María la Brava' y la Isabel de 'Las flores de Aragón,' pasando por la exaltación de las máximas figuras hispánicas en lo divino y lo humano de la hora de nuestra plenitud con la Teresa de Jesús y el Lope de la 'Dorotea,' hasta declinar en los dos dramas vespertinos: 'En Flandes se ha puesto el sol,' que es el drama del crepúsculo de un Imperio físico, y 'Por los pecados del Rey,' que es el drama del crepúsculo de un Imperio moral."

The plays mentioned here by Pemán, except for "La Dorotea," but with the addition of "El Gran Capitán" and "La Santa Hermandad," are those which we consider to be Marquina's historical plays proper. It is true that they offer a detailed picture of man's past in Spain (or of Spain's past), but on man's fate, or even on Spain's fate, they throw little light. The meanings do not "echo and expand until the limited intention is transcended," and if, as Professor Daiches says, "symbolization...is only the thin end of the wedge," then, in Marquina's historical plays, it comes right up against the thin end of another wedge, which is, in this case, Marquina's too great sympathy

with all of his historical characters, "good" and "bad." In such circumstances, neither wedge can achieve anything.

In case it should be thought that we are calling "historical" all those plays in which Marquina fails to live up to Professor Daiches' principles, while conveniently setting aside as "non-historical" other plays, like "Ebora" and "El rey Trovador," which are admittedly on the borderline, we ought now to make it quite clear why we have classified the plays as we have done. The "marginal" plays, such as "Ebora," "El rey Trovador" and "La morisca," do, it is true, have what might be called a "period" setting, but we have not included them in our group of historical plays because they do not have a "limited intention" to be transcended: in other words, the period setting in them is not the starting point for a development into a wider meaning, but merely a background against which the meaning may be conveniently expressed.

This is a favourable, not an adverse, criticism, because it means that, instead of a "limited intention" which is never overcome, there is in these plays a background, a general historical atmosphere, which the poet may modify as he sees fit. Whatever may have been Marquina's intentions in his historical plays, and in spite of what we have seen of his ability to work freely on a given piece of source material (in "Benvenuto Cellini" and "Las hijas del Cid"), the dramatist is not, as a rule, successful in dealing with sources of a more general nature, such as historical writings usually are. In the "marginal" plays, on the other hand, the characters, although they are placed in a historical setting, are nevertheless usually quite unknown to history, and are created by Marquina whose primary objective is not to develop a historical thesis but to reveal

enduring truths.

There are three plays in the historical group in which Marquina is, to a certain extent, successful in overcoming his characters and their period; significantly enough, two of these ("Las hijas del Cid" and "Teresa de Jesús") have as their source a single literary work. The other ("Por los pecados del rey") is the one instance in which Marquina, with no other source than the general one of the historical characters in their historical situation, produces a play in which the main thing is not the chronicle of events, but the human motives involved and their implications. This play falls more readily into place with the whole series in which Marquina considers, from every angle, the entire question of kingship and its widest consequences, and so we shall leave it over for discussion at a later stage.

Of the character of Santa Teresa and Marquina a great deal could be written. The saint inspires two of Marquina's dramatic works - the trilogy, "Pasos y trabajos de Santa Teresa de Jesús" (1911 - 1912 - 1913), and the later "Teresa de Jesús" (1932). The trilogy evokes the personality and character of Santa Teresa by portraying her in three characteristic moments of her life rather than by attempting to present a full-scale dramatisation of her life in general. In this sense, the play, in its conception and construction, is a fairer example of the verse drama as such than many of Marquina's other works. The dramatist has done in this play exactly what any poet does with a poem, or rather with the themes with which he wishes to deal in a poem: he has selected the essential features of the person who has inspired him and, by deal-

ing poetically with these, has given a far better knowledge of that person than he could possibly have done by listing all of her features, primary and secondary.

Such an approach is, of course, to be found in the prose drama, the novel, and the essay, but, when it is present in these genres, it is usually because the author in question has gone as near to a poetical treatment of his subject as the prose medium will allow. The important thing is that modern verse drama, if it is to be of any value, must be more than a mere metrical treatment of a play which would have been just as valuable if it had been written by a prose dramatist. This is the real pitfall of the verse drama: not that the language used should at times be prosaic (any poet of merit will see this danger and avoid it nine times out of ten), but that the very conception of the work should be so. In the "Pasos y trabajos," Marquina has overcome satisfactorily both of these problems.

The titles of the three parts of the trilogy are: "La alcaidesa de Pastrana," "Las cartas de la monja" and "La muerte en Alba," and in them Marquina shows us Santa Teresa at three important points in her life: first, in the struggle with Ana de Mendoza, princesa de Eboli; next, in difficulties because of the opposition of the Calzados to her work of reform; and finally, at Alba de Tormes, when she is about to die.

From the very beginning of "La alcaidesa de Pastrana," Marquina makes one thing very clear, namely the love and respect of Teresa's nuns for the foundress, and this remains equally clear throughout the three episodes. As the first playlet begins, the nuns of Pastrana are in difficulties

with the Princesa de Eboli, who is causing them a great deal of anxiety with her intrigues and because of the fact that she seems to be using her stay in the convent to further her ambitions in the world outside. The one hope of the Mother Superior and of the nuns is that Teresa may come to resolve the problems raised by the princess, and, when this hope is fulfilled, they receive her in a manner which bears full witness to the admiration and respect they have for her.

The great thing about Santa Teresa the woman is that, for all her saintliness, she never ceases to be human, and this is because of her attitude to the relationship that exists between everyday life and religion:

"que cuidar mucho lo humano
es servir a lo divino," (23)

she says; and, later:

"Mis fundaciones,
si algún bien han de ejercer,
con obras tiene que ser
antes que con oraciones.
Quiero con ellas mostrar,
si Jesús me da la mano,
que lo divino y lo humano
pueden juntos prosperar."

"como vicios humanos
muy de carne suelen ser,
la virtud ha de tener,
como el vicio, pies y manos." (24)

"Piensen que aquello en que fundo
más esperanzas de palmas,
no es quitarle almas al mundo,
isino, en el mundo, hacer almas!" (25)

Her saintliness, then, is tempered by her realisation of the fact that it is this world that Christ came to put right, and in her dealings with the world she is always guided by what she believes to be His will, when not by visions.

These views, while completely orthodox, are those most likely to make a ready appeal to religiously-minded people who have not yet been able to accept the full implications of submission to orthodox Catholicism, and the obvious sympathy which Marquina has for the figure of Santa Teresa de Jesús not only indicates those aspects of Christianity which most appealed to him before he became a practising Christian, but also suggests that the work and personality of the saint herself may have influenced him greatly in coming to his decision.

The tremendous vitality of Teresa de Avila, not endowed with great physical strength, is evidenced by the facility with which she deals with the princesa de Eboli and Antonio Pérez, both of them possessed of great power and influence. She removes all fear of the princess being able to use the religious life as a shield against possible consequences of her intrigue with Pérez to have Escobedo removed, and thereby makes it obvious that her realisation of the importance of the things of this world in the fortunes of her foundations does not mean that she is willing to strike bargains with the world to allow her convents to prosper. She is realistic, but will not be bought off. Here again, we find that her views are entirely in accord with those of Marquina himself.

In "Las cartas de la monja," all these features of

Santa Teresa's character are again visible, for she again has her back to the wall. But here, we see, in addition, her determination, which is made possible by her remarkable spirit and great faith, and also her deep compassion for fray Juan de la Cruz. When he arrives at the convent in Toledo, after escaping from the hands of his captors, she wishes to admit him, but fray Jerónimo Gracián, the "visitador," who is sympathetic to her cause, declares that she may not do this,

"que esta casa fué clausura
siempre; y no hay piedad humana
que abra, por Dios, unas puertas
si por Dios están selladas." (26)

Teresa replies (27):

"Soy su madre; él, hijo mío;
vos lo podéis, y ésta es causa
de dispensar la clausura;
pensad que soy madre."

The saint, too, is a mother; when Marquina sees her suffering because of the sufferings of another who is very dear to her, he makes her speak as any mother would do in the circumstances. The place of the mother in his theatre is of paramount importance, and the love of the mother is seen at its most profound when she is suffering for her children's sake. Apart from being theatrically and poetically effective, this fragment is also almost the highest compliment the poet could have paid to the saint.

Just when she is about to despair, Teresa's ecclesiastical troubles are brought to an end by the arrival of Tendilla, to inform her that the many letters she has written during the period of the dispute have had their effect, and

that she may continue to found. And so the episode ends as she continues a letter in which she had been going to decline the offer of another house for this purpose - but now she will accept, and her work will go on.

"¡Sáqueme de estos arrobos
a gritos y a golpes, hija!
¡que son arrumacos santos;
pero, el trabajar me quitan,
y hay trabajo." (28)

In the last episode, "La muerte en Alba," Teresa is on the point of death, but this does not cause her to cut down on her organising activities (29):

"Es el prurito
de fundar que está en su sangre."

Her mysticism is brought out in this episode, although perhaps it is not emphasised as much as it might have been:

"¿Qué ha dicho ahora,
que no se le pueda oír?
¿O es que la madre priora
me condena a no morir?
La muerte es descanso, tras
las batallas de la fe;
¡pues no ha de ser, sino que
yo no descanse jamás!" (30)

"Morir es todo el tesoro
que encierra la vida humana;
morir..." (31)

In this last episode, Marquina, without destroying in any way the effect of the saint's last moving hours on earth, allows her to show her rich good humour as well as her extraordinary humility and perfect faith. The effect of the complete trilogy is to present far more than an impress-

ion, however moving, of a saintly woman. This is a life which is quite exemplary, and which opens up vistas far wider than that of any one of the saint's characteristics.

The play is a hymn to the essential unity of life, and, as such, it would probably impress even a tolerant agnostic. All man's activities, including his religious search, influence all his other activities and are influenced by them. It is precisely because of this that vigilance must be constantly exercised, lest one of the aspects should so obsess as to lead to the neglect of the others. Marquina's love-life concept applies as much to the relationship between God and man as to purely human relationships.

In a note in the "Obras completas," Marquina discusses how the later "Teresa de Jesús" came to be written (32):

"Lola Membrives me pidió una vez que rehiciera mi trilogía de los 'Pasos y trabajos,' inventando un hilo de enlace que les diera la continuidad de una obra. La apasionaba, como a mí, la figura de Santa Teresa." He adds how, later, "...aquel septiembre de 1932, en Bilbao, ...le pude leer las cuatro primeras estampas de mi nueva 'Teresa de Jesús,' que, naturalmente, nada tenían que ver con el asunto de ninguno de los cuadros de mi trilogía. Hay tanta humanidad, y tanta alma, y tanta acción en la vida admirable de la monja castellana, que constituye un venero inagotable. No está dicho que yo mismo no vuelva a pedirle inspiración y consuelos; luz y alegría para vivir y trabajar."

In effect, the later work seems, at first sight, to have little to do with the earlier, although the method employed is more or less the same: the "estampas" of the play correspond to the "cuadros" of the trilogy, and what Marquina does in both works is to evoke the personality of the great saint by picturing her on a number of important

occasions in her life. The play we are now discussing is, however, a much more polished piece of work, and it has a continuity which the trilogy (quite properly) does not have. The evocation here takes more account of the great struggle which Santa Teresa's foundations implied. She had many enemies, and not all of those who sympathised with her cause and worked with her were as strong-willed and single-minded as she -- in a word, they lacked her complete faith in the justice of her cause, although it should be said in their favour that they did not have the encouragement of the divine visions with which the saint was favoured.

How was Marquina to reduce to the dimensions of a play in six scenes the rich, varied existence of Santa Teresa de Avila? How was he to summarise in so short a space the struggle for the reform of the Carmelite order? Sister M. John Berchmans Kocher goes into these and other aspects of the play in an interesting study (33). A short summary of her findings follows.

She quotes the six lines that end the play, and says (34):

"It is thus Teresa of Avila, the glory of Castile, whom Marquina wishes to portray -- the 'Santa de la raza' as she has not unfittingly been termed: her tireless and undaunted courage, her superb achievement, her universality of appeal to the hearts of the Castilian people whom she loved so well. That Marquina's portrait is a true one is undoubted. There remains but to be seen how it has been brought to completion by the poet in his artistic and skilful use of historical and biographical materials, whether those furnished by the Saint's own voluminous writings or by those of her contemporaries to whom the details of her life were most familiar."

In her conclusion, she writes (35):

"The findings of this study have amply demonstrated that in his drama, 'Teresa de Jesús,' Marquina has not been in every instance faithful to historical fact, particularly in regard to the exact chronology of events occurring in the life of the protagonist, Saint Teresa herself. It has also been shown, however, that the minor chronological changes made by the poet do not detract from the spirit of historic fidelity in the drama, but serve rather to unify and give greater vividness to these events from the standpoint of dramatic effectiveness."

But there is one feature of the play which Sister Kocher does not consider to be entirely felicitous. She realises the need for a character like Beatriz de Espina, in whom Marquina "has united...the various forces of opposition directed against Teresa in the fulfilment of her divinely appointed mission." (36) We too, having drawn attention to what happens when such a character is not created, must agree with Sister Kocher on this need. She, however, discussing the fifth "estampa," doubts whether Marquina has been wise to lay quite so much emphasis on the saint's humility in her dispute with Beatriz, at the expense of "her equally distinguishing quality of justice, so typical also of the Castilian people to whom she belonged." (37) In reply to this, it can be said that, while it is true that the saint was a Castilian, sharing many of the characteristics of her people, she was also something more, and her humility is by no means out of place.

All of Sister Kocher's statements that we have cited are based on the thesis itself, which is a piece of extremely well-documented work. In the various chapters of her study, each corresponding to one of the "estampas" of the play, she goes into all sorts of questions of historical detail, dealing with points of chronology, as well as of

biography, relationships, and so on. She draws attention to many differences between the historical facts as they are known and Marquina's interpretation of them; and she finds that these facts, although often slightly altered by the poet, support his interpretation all along the line. Only in the case of Beatriz de Espina is there any question of invention.

Apart from Sister Kocher's own conclusions, her study allows us to draw certain others of our own. First of all, we are confirmed in the opinion we have formed from Marquina's earlier works that his historical plays, whatever else they may be, are at least historical (Sister Kocher's study makes it quite clear that Marquina must have done an immense amount of reading on the subject before settling down to write his play). Secondly, we see Marquina as a dramatist, fully conscious of the demands of the theatre - he handles masses of facts in masterly fashion, so that the play, while faithfully reflecting St. Teresa's life and work to the greatest extent, at no time becomes confused or tedious: there is no hint here of the dramatist struggling unsuccessfully to write a play, without the necessary dramatic technique - although one might feel bound to add that the rise of the dramatist is accompanied by the decline of the poet, for a surprising amount of the verse in the play is prosaic in the extreme.

But, looking at the two works together, our most important conclusion must be that, in spite of the fact that this second play about the saint is based on different episodes from those used in the earlier trilogy, it is the same woman who emerges from it, and the significance of her life is, for Marquina and for us, what it was in the earlier work. Santa Teresa, in these plays, is more than a

character in history: she is the incarnation of a philosophy of life, and she is so to such an extent that there can be no question of separating the woman from the ideas which she symbolises. Within his historical drama, it is in these two plays that Marquina triumphantly lives up to the standards set by Professor Daiches: the "limited intention" is, for once, recognised for what it is.

Had Marquina been able to penetrate under the surface of his other characters as he has done in the case of Santa Teresa, then his historical drama might have been quite a different thing. As things are, Gonzalo Torrente Ballester sums up the position when he writes that "los personajes de Marquina son lo suficientemente modernos para que no puedan identificarse con la realidad histórica, y lo bastante superficiales para carecer de eterna humanidad." (38)

Having attempted to assess the intrinsic value of Marquina's historical drama, we ought now to indicate what position it occupies in the general structure of the dramatist's output. It certainly contains much of interest to the student of Marquina: the "types" who recur with such regularity in Marquina's plays are to be seen here; so are the themes which so intrigue him; and so what the plays themselves lack in worth is, to a great extent, made up for by the light certain aspects of them throw upon problems arising out of the attempt to form a general view of Marquina the dramatist. If we remember, also, the time at which most of them were written, there is a great deal to be said for this cycle of historical plays, which brought Spanish history to the attention of theatregoers at a time when such plays were rare. With "Las hijas del Cid," in the words of José María Martínez Cachero, "algo se reanuda

en la Dramaturgia española: es el apartado de 'teatro histórico'." (39) This is indeed true, but the effects of Marquina's innovation have been slight, and we cannot even point to a great revival of the historical drama in Spain as a result of these plays by Marquina. The time spent on them might have been put to a better use, and, as we shall see, this is Marquina's own opinion.

NOTES.

- (1) "El Caballero Audaz" (José María Carretero): "Galería" (collection of interviews), Tomo I, Madrid, 1943. p.594.
- (2) O.C., VII, pp.1377-1378.
- (3) O.C., III, p.1357.
- (4) O.C., I, p.929.
- (5) Angel Valbuena Fratt: "Historia de la literatura española" - Cuarta edición, Barcelona, 1953. Tomo III, p.398.
- (6) Sturgis E. Leavitt, Ph.D.: edition of "Las flores de Aragón" - New York, 1928. Introduction, p.ix.
- (7) O.C., I, p.795.
- (8) idem, p.667.
- (9) idem, pp.765-766.
- (10) idem, p.784.
- (11) idem, pp.740-751.
- (12) idem, pp.740-741.
- (13) idem, p.741.
- (14) idem, p.745.
- (15) idem, p.746.
- (16) idem, p.747.
- (17) idem, p.748.
- (18) idem, p.753.
- (19) O.C., II, p.877.
- (20) David Daiches: "A Study of Literature" - Cornell University Press and O.U.P., 1948. p.66.
- (21) Duque de Maura: "Discurso de contestación al de ingreso en la Academia de D. Eduardo Marquina" - "Boletín de la Real Academia Española," 1946, XXV. pp.349-365.

- (22) José María Pemán: "Necrología" - "Boletín de la Real Academia Española," 1946, XXV, pp.337-347. (p.339)
- (23) O.C., I, p.1116.
- (24) idem, p.1117.
- (25) idem, p.1119.
- (26) idem, p.1170.
- (27) idem, p.1171.
- (28) idem, p.1188.
- (29) idem, p.1193.
- (30) idem, p.1200.
- (31) idem, p.1202.
- (32) O.C., IV, p.1352.
- (33) Sister M. John Berchmans Kocher: "The Historical Elements in Eduardo Marquina's 'Teresa de Jesús'" (M.A. dissertation, The Catholic University of America, Washington, D.C., 1941).
- (34) idem, pp.3-4.
- (35) idem, p.76.
- (36) idem.
- (37) idem, pp.69-70.
- (38) Gonzalo Torrente Ballester: "Literatura española contemporánea (1898-1936)" - Madrid, 1949. p.311.
- (39) José María Martínez Cachero: "En la muerte de D. Eduardo Marquina. Semblanza en simpatía." - (Cuadernos de Literatura, I, Madrid, 1947. pp.91-99) p.97.

Chapter V.

The period when Marquina devotes himself most intensively to the historical drama is the period when he is, all the time, unhappy with the fruits of his labour. So the time comes when he realises that not only is he in a rut but so are most of his contemporaries in the Spanish verse drama. In the "Obras completas," there is a note by Marquina to a play, "Ehora," first produced in 1920. An extract from it will show precisely how his mind was working about this time (1):

"Pero todos, no sé por qué, sin reflexión y como de instinto, nos habíamos confinado prematuramente...entre innecesarios tabiques de una suerte de mampostería histórica que le acortaban el vuelo a la invención poética y eran ocasionados, en función del público, a un súbito empacho de monotonía. Olvidamos, tal vez, la feracísima variedad de temas humanos, vivos, realistas, fabulosos o auténticos, que fué característica gloriosa de nuestro teatro clásico o barroco; en definitiva, 'español', para darle su natural apellido inconfundible y legítimo.

En diferentes ocasiones, presumiendo el peligro, yo había procurado reaccionar y abrir nuevas sendas. Señalo al lector 'El antifaz,' 'El gavilán de la espada,' 'El retablo de Agrellano' y su primera versión, que no llegué a estrenar: 'El cuento de una boda.' Finalmente, desazonado, para huir de un amaneramiento que podía llegar sin remedio, renuncié al verso por algunos años. Estuve en América once meses, conocí otros públicos, nuevas Españas, y dejé a la postguerra invadirme y saturarme de sus temas cambiantes a lo largo de una serie de obras en prosa."

There would appear to be more examples, in Marquina's early theatre, of attempts to bring about this marriage of poetry and the drama than the author, in his modesty, claims. "El pastor" and "Rincón de montaña" both have their place in the development of Marquina's verse drama. Another interesting forerunner is "El rostro del Ideal," which was written in 1910. This is something of a com-

promise between a historical play proper and pure verse drama, and perhaps the compromise was made possible by the fact that the history - authentic or otherwise - in the play has nothing at all to do with Spain. It is surprising how few dramatists since the Renaissance have been able to turn out good historical plays about their own country. There are exceptions of course - Lope de Vega and Shakespeare for a start. But these exceptions are nearly always found to be great dramatists. The others either cannot see the wood for the trees, or else they give one that impression, which is almost, if not quite, the same thing.

Already, in "En Flandes se ha puesto el sol," Marquina has tried to give us a portrait of someone who suffers because of the opposition circumstances offer to his ideals; in the case of don Diego in "En Flandes....," the portrayal is not a great success, as he does not appeal to us as being possessed of ideals, but rather as being keen to do war for his country for want of something better to do; he has not arrived at his position as a result of any deliberate orientation: he has chosen nothing and rejected nothing. So it is really circumstances that are pulling him in both directions - never a very edifying spectacle, even in the theatre. In "El rostro del Ideal," on the other hand, King Ladislao is quite certain of what his problem is, and he is determined to do what he believes to be morally right, even if it is to cost him his throne. Marquina's chances of success here, then, seem to be rather brighter.

The play is really a discussion of the peculiar problems raised for a king by the very nature of his rank. Is he first of all a king, and secondarily a man? Or is he a man first, and a king afterwards? We have already

noted (2) a poem Marquina wrote in his early years, and in which he violently attacked all kings. We mentioned then how maturity brought to Marquina a greater moderation. This play illustrates the point. Its situation is basically the following: the hero is a king, Ladislao, whose country is about to be overrun by foreign invaders. Military opposition has proved useless. Last ditch fighting might save his country's honour, but the result is a foregone conclusion. Ladislao is offered peace if he will marry the daughter of the invaders' king, and all his advisers want him to accept the proposition.

The king is angry, and says that he cannot possibly accept (3),

"Porque... el alma no es del rey;
ies mía, y yo mando en ella!"

This is Ladislao's problem. He may be a king, but he is also a man, a human being with a mind and soul of his own, and he cannot bring himself to sacrifice his own personality for the sake of his kingdom. Rather than do this, he will throw to the assembled multitude in the palace square the ring which symbolises his position, and, in taking poison, will seek in death that freedom which his kingly rank has never allowed him to enjoy on earth. As it turns out, he takes less than the fatal dosage, and Marquina is able to work out the problem to the full. The king is imprisoned in the castle of the invading king. Here he begins to have doubts about the wisdom of his attempted suicide. He had wanted to die, because of the effect on his life of his royal destiny, but now this destiny seems to have relaxed its claims on him, and life seems sweeter than before. We see him struggling to believe that this is true, comforting himself with visions of a peaceful castle where he

can be himself, but always coming back to a realisation of the fact that it is impossible to separate Ladislao-man and Ladislao-king. The two are inseparable, interdependent, and one cannot exist without the other. The rest of the play will show him moving towards a full realisation of this truth, from Marquina's illustration of which more general conclusions can easily be drawn. The great feature of the work is Marquina's first-rate study of the mind of Ladislao. This is verse drama at its best, the poetry pulling its full weight and not merely being used as the only alternative to prose in the writing of a play.

Eduardo Juliá Martínez says of Marquina that he is characterised as a poet by his eagerness to find "la palabra justa" (4), a process which, he says, "constituye obsesión en sus obras dramáticas, más todavía que en las composiciones líricas." He gives as an example a fragment of "Las cartas de la monja" (5):

GRACIAN.

"¡Dése buen ánimo, Madre,
que toda mi fuerza es poca
si ella no le para, y Fray
Waldonado nos estorba!

TERESA.

¿Demos que es río en crecida?
¡Pues mi voluntad ya es roca!"

Where the whole concept is included in a single fragment, as here, it is easy to imagine that this tendency of Marquina's is due to his search for "la palabra justa," as Juliá Martínez puts it. But this explanation is not entirely satisfactory, since the attempt to find "le mot juste" may more readily be taken as being characteristic of poets in general than of any one poet. There is never-

theless a distinct leaning on Marquina's part towards what might be termed a tying-up of loose ends in a given image: this may lead to a fragment such as that noted by Juliá Martínez, where one may feel that the ends have been tied up so securely that the effect is less than poetical; or it may find expression in a consistency in the use of an image which is quite remarkably effective.

A happy example of the latter phenomenon is to be found in "El rostro del Ideal," and it is all the more effective for the fact that the image is first introduced quite unobtrusively, and then, a couple of pages later, is explicitly enlarged by the poet, until it finally reaches its full development in a stage which is carried out by the association of visual impressions rather than by the counterpoising of words. The basic image, that of the Princess Dora's tent, could scarcely be simpler (6):

"la púrpura de su tienda
que se abre como una rosa."

Two pages later, it recurs and is widened to include the princess herself (7):

"vuelve a buscar galopando
la púrpura de su tienda.
Llega, detiene el corcel
y entra en ella silenciosa,
abeja en cáliz de rosa,
a libar sueños de miel."

Here it would appear that the image is finally discarded, but the fact is that it is now strong enough to go on developing without further aid from the poet (8):

"Por entonces, portadores
del plan de una tregua vaga,
correos embajadores
salen camino de Praga."

The tent is at once a rose and a hive, and the couriers
are bees too, in spite of the fact that Marquina leaves
us to complete the metaphor in our own minds. So that the
image, from the static

Tent }
Rose } ,

becomes the mobile

{ Queen ———> Tent }
{ Bee ———> Rose } ,

and then

{ Queen ———> Tent }
{ Bee ———> Rose } }
(Hive) -----> (Bees)
-----> Couriers

The consistency displayed by Marquina in developing this
image, separated as its two moments are by some sixty-five
lines, finds a parallel in the manner in which a given
concept or a given image is consistently handled through-
out the works as a whole (his use of plant symbolism is
the most obvious example), or in a particular play.

We may best illustrate our meaning by tracing one
concept as it appears and reappears in "El rostro del
Ideal." When Pancracio, reluctant to obey Ladislao's
command to kill him with a dagger, suggests poison instead,
he makes his suggestion in the following quatrain (9):

"La tierra nos da, exprimida,
zumos en plantas y flores
que nos curan de la vida
igual que de sus dolores."

Put bluntly, herbs can kill as well as cure; put less bluntly, and having regard to the undertones, the taking of poison is a way of escaping from life's sorrows. Since the writer in question is Marquina, matters will not be let rest there, and Pancraccio adds that, just as, in the past, he has used his knowledge of herbs to cure, so now he can again be of assistance (10):

"y, sin herida, quitaros
la dolencia de la vida."

The painless nature of this escape from sorrow is emphasised, and the king himself later refers to a "muerte sin dolor."

All this is of interest when it is laid alongside the plot: the king does not die, for the good medical reason that Pancraccio has deliberately not given him a lethal dosage of poison; the moral reasons are stated before the poison has even been administered. Life's sorrows are there, not to be avoided, nor simply to be overcome, but to be used to build something positive. The extraordinary importance Marquina attaches to pain is seen in the extracts we have cited; it is at no stage suggested that suicide (even by proxy!) is wrong, and the insistence is always on the painless nature of the death with which the king is to meet. Pancraccio's description of poison is therefore not merely an example of Marquina's use of the baroque, but is an integral part of the play. As well as being a poetical device, it falls into place in the general structure of Marquina's thought.

This being the case, it is not surprising to find that Marquina's images are not only consistent within themselves, but are also related to one another. Their relationship derives from the way that all of them draw on Marquina's ideology for much of their meaning. Each brings out a distinct feature of this ideology, and the full meaning of a particular fragment may often be discerned only by examining it in the light of others. Even in an early play like "El rostro del Ideal," a consideration of such questions shows Marquina's artistic integrity in a very favourable light. If we return once more to Pancraccio and the poison, we see that it would not have been just as effective if he had said "Tomad veneno," or some such thing. Marquina's elaborate paraphrase is not an end in itself, but a means to an end (11):

"La tierra nos da, exprimida,
zumos en plantas y flores
que nos curan de la vida
igual que de sus dolores."

This theme and the elaborations of it that we have noted, in addition to achieving the desired momentary effect, are also still exerting their long-range influence when Dora says of Ladislao to Pancraccio (12):

"Volaba a la Eternidad,
y le atasteis a la Tierra."

These words are not just an empty and rather florid way of saying something which might have been as well expressed in simpler fashion. The "volaba" and the "atasteis" represent respectively the facility of the escape from reality, and the hard struggle implied in the latter's acceptance.

The phrase becomes a link between the false view of life represented by Ladislao in the first act, and his realisation, at a later stage, that he has been mistaken. We are in this later phase when Pancraccio says to Dora (13):

"¡A un hombre que todo es alma,
dadle vos peso de tierra
y arraigue, y esgrima un día,
como espadas, sus ideas!...
¿Lo haréis? ¿Brindaréis al árbol
raíces que lo sostengan?..."

Ladislao is not being tied to the earth for nothing: life in the world can be his salvation; the earth can give roots to the tree. He himself later realises this, and, when Dora tells him that, in his life as a king,

"Lucíais solo y señero:
la vida no os apartaba
de vuestro ideal sendero..." (14)

he replies (15):

"No... porque entonces la odiaba,
¡y hoy, viéndola en vos, la quiero!"

Dora, whom he loves, symbolises life, and we are once more confronted with the love-life concept. Life, in the form of the loved one, gives shape and meaning to Ladislao's ideals. In his closing speech, he says (16):

"Nuestro destino es probar
carne con carne; no hacer
cinto de nuestro deber
donde aislarnos y pasar."

And, finally:

"Hoy sé que en el forcejeo
de su material batalla,
la vida esculpe el deseo
con relieves de medalla;
hoy la miro en el cristal
de tus pupilas, y pues
da forma a mi sueño astral,
¡beso en ti la vida, que es
el rostro del Ideal!"

(17)

Whatever may be the defects of "El rostro del Ideal" (the "surface plot" is at times rather arbitrary), the moral development is admirable. It should be stressed that we are not thereby passing ethical judgment on Marquina's play: the moral development to which we refer is Ladislao's progress from one view of life to another, and when we say that this is admirably contrived by Marquina, we hope that we are offering a purely literary judgment. The effect is achieved by skilful use of poetry, by imagery which is always directed towards this end, and by a sincere attempt on Marquina's part to come to grips with the medium of the verse drama.

We cannot exclude "Cuando florezcan los rosales" from our consideration of Marquina's verse drama, because, although it is a prose work, it contains symbols, the use of which is directly connected with what we have been discussing in recent paragraphs. The play's title gives a hint of this.

As Salazar says to Agueda at the close of the play(18),

"El verdadero amor es árido al principio. Más que una ofrenda, un martirio. Pero cuando, después de echar raíces, nos da flores, estas del verdadero amor no se marchitan."

Love is a slow and painful process, and must be deeply

rooted if it is to flourish. Its fruits cannot be expected at once, and this whole notion is prompted by Raphael's picture of the marriage of the Virgin Mary: Salazar says to Agueda (19):

"Por la unción que puso el artista en las figuras, se me reveló, aquella mañana, totalmente, la significación de un símbolo que siempre me había parecido trivial en nuestra leyenda. Recuerde usted los Evangelios. Me refiero a la rama cortada que debe dar flores en manos del esposo escogido, para significar la voluntad del Cielo. Pues esta rama cortada, que debe dar flores, es la imagen del verdadero amor que busca usted."

Agueda sees the symbol in the flowers, but Salazar insists that this is not so. Before there can be flowers, there must be roots; love must take root in the heart (20),

"y este arraigar es doloroso y lento. No hay amor trivial y pasajero que no llame a nuestro corazón con flores en la mano. Son la ofrenda del primer instante y son efímeras. Las tuvo Valtierra para usted. Yo vi una... y ya estaba marchita cuando cayó sobre esta mesa."

The last allusion is to the roses which Valtierra had been in the habit of giving to Agueda. If, as Salazar says (21), "la vida es moralmente incompleta sin amor," this love, if true, must first be like "los rosales" rather than "las rosas." "El dolor enseña más que un libro bueno" (22), and similarly the fruits of any good thing cannot be enjoyed until the painful process of growth has taken place. "La felicidad consiste en no tener miedo... a sufrir siempre." (23)

In order to agree with Pablo García Díaz, according to whom "Cuando florezcan los rosales" opens up a new path in Marquina's dramatic career, which he defines as that of the

"comedia de costumbres," it would be necessary to disregard all this symbolism and what it represents. Although the play's setting is modern and the work neither historical nor, strictly speaking, poetical, "Cuando florezcan los rosales" is far from being a "comedia de costumbres." Indeed, manners have little to do with the working out of the play, and, far from being its characteristic, they are scarcely even to be observed in it. This is a play of ideas and emotions, not of manners.

An especially interesting feature of several of these earlier plays is the way in which Marquina stands aside, as it were, and draws attention to the poetical process which is going on. In the case of "El rey Trovador," it might be said, quite correctly, that this is due to the play's setting in the Provence of the troubadours. But the prevalence of this tendency in quite a few of Marquina's plays would suggest that this explanation is not the whole story.

For example, the first act of "El rey Trovador" begins (24):

NAT DE MONS.

"¡Ya ríe el sol en el cristal y el vino!

PEIROL.

¿Vas a empezar un serventesio nuevo?"

Later, Guillermo says to his brother, Arnaldo (25):

"oye su afán, su pesar,
y haz con ellos un cantar,
porque no queden en ti."

And again, Arnaldo this time (26):

"Para prevenir las luchas,
para olvidar las tristezas,
vendré a trovaros el tiempo
que el sol tarde hasta la puesta.
Juglares, buscadme el son,
que yo buscaré la letra."

The audience is being conditioned to accept Arnaldo as a poet, and Rosa Hugoneta (27) and Nat de Mons (28) help to achieve this result. Consequently, when the act closes with a moving speech by Arnaldo, the audience has already been taken into the dramatist's confidence and accepts without a murmur the highly-stylised form, complete with refrain.

An even more striking example of Marquina's use of this device to win the public's confidence is to be found near the beginning of the second act of the same play, where, after Laura has spoken a particularly metaphorical passage, Isaldina exclaims (29):

"¡Dijera que es trova!"

It is perhaps misleading to say that Marquina deliberately does this in order to win his public round to listening to the poetry. A likelier explanation is that he is conscious of the fact that he has not yet been entirely successful in giving poetry a natural place in the drama; he has not yet made the verse indispensable, and so he tends to look for ways of justifying its presence. Going deeper, then, we may suggest that it is this uneasiness which makes Marquina choose a setting like that of "El rey Trovador."

The same principle is at the root of the whole conception of "Doña María la Brava," a play which relies for much of its effectiveness on the use of a ballad, written by Montoro to commemorate a famous occasion when doña María Guzmán acquitted herself bravely in a tournament, fighting as well as any man. The "romance," which is first introduced in the first act of the play (30), ends:

"¡Ah, digan plumas, Castilla,
lo que dijeron espadas!
¡Digan, digan; con el hierro,
con el hierro o la mirada
hiere siempre el corazón
Doña María la Brava!"

and doña Juana Mendoza, who has recalled the words of the ballad, adds:

"¡No lo olvidéis, condestable!
Doña María es funesta
para vos: la habéis amado;
recordad que ella os desprecia."

The words take on the meaning of a prophecy, and we can already see where the great conflict in this play is to lie.

The closing lines of the ballad are repeated by Mari-Barba in the second act (31), where they suggest that doña María will not allow her son's murderers to go unpunished. The guilty prince, too, has lived with them as a text, as he informs doña María in their fateful interview in the third act (32); and, when the prince, completely demoralised, runs off, shouting hysterically, and doña María kills Vivero, who has come on the scene, she shouts once again:

"¡Ah, digan plumas.....!"

(33)

Even doña María's desire to avenge her son is expressed in the words which form the inscription on his sword, with which she is eventually to kill Vivero (34):

"Nadie me mueva que no
vengue a Estúñiga conmigo."

"El rostro del Ideal" offers even more convincing evidence of this trait of Marquina's. One of the most beautiful moments in the whole play (or in any of the plays, for that matter) is that when Margarita recites a "trova" which has nothing to do with the action of the play (although it is justified by its context in a discussion about troubadours). The "trova" is the attempt of a young page to sing of a lady's beauty, and it begins (35):

"¡Frente pura que bendigo,
manantial de claridades!...
Yo no digo,
en mi trova ruin y oscura,
de tu frente la blancura:
digo nieve,
lirio leve,
nácar, bruma
de la espuma
cuando, fúlgida, se embebe,
dando rubias claridades,
de las playas en el oro...;
pero ignoro
si habré dicho sus beldades."

Of her mouth,

"Yo no digo
la riente
vena loca
de la fuente
de tu boca:
digo vida,
roja herida,
tierra abierta, humedecida,

y en sus tibias cavidades
a la siembra apercibida
de mis besos, trigo de oro...;
pero ignoro
si habré dicho sus beldades." (36)

Marquina, free for the time being from the demands of the work as a whole, offers us poetry in which the imagery is completely fresh and unexpected, combining with the rhythm to suggest beautifully the young page's feeling of inadequacy before his subject. We share in the youth's passion, and we follow him eagerly in his attempt to put into words the charms and beauty of his lady.

"¡Ojos negros que bendigo
por su ardor de tempestades!
Yo no digo
los desmayos,
los enojos
de los rayos
de tus ojos:
digo espada,
noche helada,
honda cueva, agua encantada,
doble hogar donde carbones
son humanos corazones;
digo luna columpiada
del endrino en la enramada,
negra seda recamada
donde yace, amortajada
por tus frías impiedades,
mi esperanza, y yo la lloro...;
pero ignoro
si habré dicho sus beldades." (37)

The entire "trova" (38) of which we have cited only a part, is enough to identify Marquina as a very considerable poet. It is only later, when he begins to give us the best of his poetry, not in the form of interludes within his plays, but as a vital part of them, that his value as a verse dramatist reaches the same level.

In "El último día" (a "balada en un acto," 1911), Marquina returns to the troubadour setting of "El rostro del Ideal." The play proper is preceded by a short prologue ("Ofrenda del juglar") and an "envío," and we are to suppose that the play is a "balada" told by the minstrel to a certain lady. The device is not carried to the same lengths in "Cuento de una boda y desafío del Diablo" (1910), where Prologue does no more than introduce the play, which we are to accept as developing in the normal way. Nevertheless, the Prologue is revealing, for in it Marquina discusses with his audience the use of verse and the value of poetry.

"Cuento de una boda" is one of the works in which Marquina has attempted - without complete success, as he himself admits (39) - to bring new life and new ideas into the verse drama. From the point of view of our own immediate purpose, the "Prólogo" is the most interesting part of the play. "Cuento de una boda," like "El retablo de Agrellano" which follows it, is a sincere attempt to give a poetical vision of a human problem. This attempt cannot be made without difficulty (40):

"la continua amalgama
de auténtico y fantástico en los pasos del drama
todo escapa al esfuerzo más tenaz, me es adverso,
y se me yergue hostil."

Whatever may be the case with some of Marquina's other plays, this one is an artistic endeavour, bringing the poet to discuss even the place of poetry in the drama (41):

"Verdad que tengo el verso;
pero el verso, este vago relámpago rimado,
¿basta a explicar él solo lo que no está explicado?"

Debe bastar. Y deben ser sus evocaciones tales, que nos subyuguen, sin justificaciones."

He casts around for ways of showing how this can be done, and points to the effect on a landscape of a flash of lightning: the familiar order of things gives way to a world quite new to us, with strange colours and a different emphasis; a nearby oak, silhouetted against space, becomes the dominant feature in a landscape of which it has previously been only a part (42):

"Visión errónea; pero allí estaba; ella era, durante el centelleo, la única verdadera; el fulgor del relámpago fijó, aislado, 'un instante del mundo', y nos dió un mundo de imprevisto semblante.
Lo mismo el verso; puede cambiar la realidad, sacando a luz, pedazos de su totalidad."

He then asks whether verse can deal with the ordinary events of life in the same way as prose, by setting down all the facts and relating them to one another; and he himself answers in the negative. But this is not to say that prose deals with reality, and verse with the unreal and the imaginary. We are told of a traveller, returning after long years of absence to his village and, on the way, trying to visualise it in his mind. A familiar landmark makes him quicken his pace, so as to see as soon as possible the whole village. Then a bell begins to peal, and at once everything crowds back into his mind. He remembers everything in the village and every detail of his life there(43):

"Ya no corre; ¿qué más verá cuando la vea, si en aquellos sonidos ha encontrado su aldea? Pues bien: dentro del verso cabe la vida humana, como cabe una aldea dentro de una campana, no por el haz externo, por íntima emoción, no a vista de los ojos, sino del corazón. Lo material se anima para hacerse sonido,

y en el alma del que oye, más que el propio latido, manda el ritmo. Dos rimas pueden juntarse, dando el mismo escalofrío que dos hierros chocando."

One of the longest commentaries written by Marquina on any of his plays is that (44) which corresponds to "El retablo de Agrellano," which is a later version of the "Cuento de una boda" theme. In both of these plays, the author is attempting the same thing. As has been seen in the Prologue to the earlier play, Marquina is of the opinion that poetry may perform its function in a dramatic work in two main ways: by making us see in a new light something which is already familiar to us (as the flash of lightning does); and by suggesting a whole series of ideas and associations through the use of a well-chosen symbol (such as the village bell in the case of the returning traveller). In his essay on "El retablo de Agrellano," Marquina describes how he has done this in the play in question (and, we may assume, in "Cuento de una boda").

The superstitious belief in witchcraft and witches which forms the theme of both the plays mentioned is, according to Marquina (45),

"un interesante problema histórico en que la opinión de un reducido grupo de gentes - las brujas, los que creen en ellas y, por concomitancia, las hechiceras - de vueltas alrededor de un hecho central: el Diablo, la degeneración de las ideas religiosas acerca del Diablo y su influencia directa en el medio ambiente estudiado."

The central figure will be the Devil, and the other characters will be made known to us through their varying positions with respect to him.

Marquina makes one point perfectly clear: "no se trata

de un problema concreto, con desarrollo sucesivo y lógico en el tiempo." (46) What he is setting out to do is to study the problem by looking at it from several viewpoints. There are, he believes, three positions which may be adopted with regard to the Devil: first, the historical reality of witchcraft, arising from a perversion of the Catholic idea of a personal Devil - this position is represented by the "brujas" in the play, and especially by Escorpina; second, the refusal to believe in the Devil which, according to Marquina, comes with the Renaissance - don Félix de Agrellano, consciously aware of his own personality, and the sacristan Maste Blas, still toying with the idea of the Devil without really believing in it, represent the two manifestations of this position. Marquina asks if it would not be possible to imagine a third position, between the two extremes which history has left us. This third position, represented by Cordalia's attitude, is one which has progressed from belief in the devil to disbelief (47),

"resolviendo el problema en síntesis pasional, como tantos otros problemas históricos, antes de que la realidad de los hechos los resolviera. ... La base para la invención de este carácter no está concreta en las páginas de la Historia; pero, en cierto modo, tiene su justificación y su realidad en ellas, toda vez que aspira a ser una interpretación, en síntesis pasional, de la marcha completa del problema; desde su planteamiento en la realidad, hasta su solución en el tiempo."

The position represented by Cordalia is characterised by compassion. She has taken pity on the Devil, and, significantly, Marquina mentions how Teresa de Jesús described the Devil as "el desdichado que no ama." (48) It is Cordalia's compassion that brings the Devil to tears, and enables don Félix to kill Alepo.

Marquina realises that, if he is successfully to present the problem in the way he intends to do, each of the main characters (representing the main positions) must be free to react in his or her own way, unhindered by Marquina's own interpretation of the Devil. It is in this question that the author's insistence on the absence of a logical development in time within the play becomes important, because he believes that the creation by him of a character who is obviously the Devil will, of necessity, involve him in giving his own interpretation through that character. The Devil, a state of mind rather than anything else, must be introduced in such a way as to allow for the different reactions and interpretations. Marquina describes the procedure he has followed (49):

"Si 'el Diablo' 'es, según las ideas, pasiones o alucinaciones' de los otros personajes que intervienen en el drama, me he atenido en todo él a un doble procedimiento. He dado curso a los hechos, tal como ocurren en la realidad, mientras no debían ser interpretados, a su modo, por ninguno de los personajes principales; y sin suspender la acción he proyectado sobre la escena una luz misteriosa, y he seguido desenvolviendo la acción 'tal como la interpretaba dentro de su alma alucinada o visionaria' un determinado personaje, cuando esto convenía y era preciso para el sucesivo avance de la obra. Es todo el procedimiento."

If the reader has grasped the full significance of what Marquina is saying in this extract, he will not be surprised to learn that the audience and critics found the play obscure when it was first performed (50). Marquina's long commentary was written in reply to his critics, but, although he gives a full and accurate account of his aims and methods, he cannot be entirely exonerated on the charges made against the work as it stands. It is perfectly reasonable and praiseworthy to attempt to deal with a problem in the way Marquina has done; and the effort is completely

in keeping with his notion of the "flight between time and eternity" to which we have already drawn attention. But it would have been better if he had taken advantage of his absolute certainty in his own mind of what he was trying to do, and had put some of this certainty into the work itself. After we have read Marquina's remarks, we are able to follow him reasonably well as he moves between the "hecho concreto" and the inner workings of his characters' minds. But the dramatist has not succeeded in keeping up with the poet, and the play itself does little to help us to appreciate the subtle conception the poet has of the work. Whether or not it is reasonable to expect the public to read an essay of over twenty pages before it can hope to understand a play is a question into which we shall not enter; it does seem, however, that Marquina's "El retablo de Agrellano" makes this demand, and itself does too little to make less necessary such an effort on the part of the public. The prefaces to Shaw's plays are not analogous, as their primary object is not to justify the technique used.

While one cannot object to Marquina's desire to provide, in his notes, a justification of his historical sources, which his critics had questioned, one can nevertheless suggest that a large part of Marquina's explanation of the poetical conception of the work might have been rendered unnecessary by a surer touch in putting that conception into effect. To read the essay and the play is to realise that Marquina's vision of the play is of something quite revolutionary in Spanish verse drama at the time, but that this vision becomes rather blurred when the work, from existing only in Marquina's mind, is transformed into something more permanent. "El retablo de Agrellano" does, nevertheless, show how actively Marquina was thinking

of the problems and opportunities offered by a fresh and vigorously-conceived verse drama.

At the time of the First World War, as we have noted(51) Marquina was very much concerned about his lack of progress in the field of the verse drama, and, after making some attempts to break new ground, he devoted himself for a time to the writing of prose. He writes (52):

"Duró el paréntesis cuatro o cinco años. Volví al verso con 'Ebora,' buscando apartarme, siquiera en el tiempo y en el puro estilo, de la manera histórica usada, que me dolía desgastar. Palpita en 'Ebora' el presentimiento de un posible mañana amenazador, sucediendo a una guerra que no había conseguido extinguir ni superar el odio entre los hombres.

El éxito de 'Ebora' volvió a reconciliarme con el verso. De una manera sistemática no había de abandonarlo otra vez. Asimismo, y por idénticas razones, me confirmé en mi empeño de abrir nuevas sendas que nos ayudaran a evitar el posible envaramiento, andando por la Historia, como por nuestro mundo real. Viviéndola más, y declamándola menos."

There can be little doubt that Marquina has succeeded in the task he set himself in "Ebora." The heroine of the play, Ebora, is the wife of Thurmo Severo, a Cantabrian king, who, rather than submit to Roman domination, has committed suicide. The play describes the hatred Ebora feels for her Roman daughter-in-law, who had attempted to bargain with the invaders in order to save the lives of her husband's family, and above all of her son. The daughter-in-law, Licia Licinia, is unsuccessful in her attempt, and, at the end of the Prologue, Ausonio, her husband, is about to kill her for treachery when he is surprised by the arrival of the Romans, and taken prisoner. He too later commits suicide.

The rest of the play takes place in Tarragona, where Licinia, to save her life, has married the Praetor Gaudiano. Unknown to her, her son lives in the dungeons with the Iberian prisoners, where Ebora has him hidden and where she is training him for kingship. Ebora, however, has another preoccupation, which is to cause the downfall and death of Licinia, whom she can never forgive. She tries to discredit her in the eyes of her husband, fanning the flame of suspicion which is already kindled in the Roman's breast. His wife is disloyal to him, and has encouraged all manner of subterfuges to draw him away from Tarragona whenever possible. Ebora openly denounces Licinia's conduct, and succeeds in persuading Gaudiano to give his wife into her care and to replace the Roman guard, which has helped in the earlier conspiracies, by a guard drawn from the Iberian prisoners, who will not be bought off from their invigilatory task.

We have already mentioned how Marquina's fair-mindedness leads him, on occasion, to attempt to crowd too much into his historical plays. What is a defect in a play dealing with a strictly historical theme can be an advantage when moral issues are most important. Marquina's tolerance and great humanity are among his most appealing features: he is not given to thinking in terms of strongly-contrasted blacks and whites, and this characteristic, none too common in Spanish writers of any period, is seen clearly in "Ebora." All the characters in the play are right, up to a point, in their attitude. We are far from the realms of false melodrama, so great a danger in a play of this kind. Ebora herself is brave and sincere, although it is more than hinted that she is sincerely mistaken. Licinia is weak, but the hate that characterises Ebora is not present in the younger woman, whose mistakes

and misfortunes are caused by love: love for her first husband, for her son, and even for her second husband; deep, sincere love, which brings her nothing but suffering and the hatred of those for whom the independence of their country is more important than anything else in the world. Marquina brings out the good points of these two completely different attitudes to life, and bases his play on the dreadful consequences which result when they are in conflict.

All compromise is shown to be impossible, since it is always interpreted as treachery by those to whom compromise means nothing. Unfortunately, one cannot contract out of war, and this is the great tragedy. If one does, one attracts the hatred of all concerned. Licinia is in this position, and her "treachery" is no more than a natural desire to be left to live out her life in peace with her husband and child. Aspirations such as this are to be respected, but her remarks (53) on the common people, and how she callously sacrificed them for her own ends, show that Marquina distinguishes between, on the one hand, reserving one's own right of decision in matters of conscience such as war, and, on the other, using people less fortunately placed in order to bargain for one's personal happiness: one has a right to aspire to peace and happiness, but not at any price.

The antithesis is seen at its clearest in the interview between Licinia and Ehora (54), and the width of the gulf that separates them is expressed by Licinia (55):

"No le entregué; me lo arrancaron, Ehora,
y es mi disculpa que cegué, ¡perdiéndole!
Dí que ambas madres, por salvar tu patria,
tú llevabas tu hijo a la muerte.
¡Porque viviera el mío, yo, ni aun quise
delante de la infamia detenerme!

¡Pensé morir cuando me lo arrancaron,
castigándome en él, manos crueles!
Y estando aquí saltaría a mis brazos...,
¡saltaría a mis brazos defendiéndome!"

Such is the nature of war, and it is the mothers who have to make deep moral decisions which will continue to trouble them long after the war is over.

Ebora's plan is frustrated by the power Licinia still has over Gaudiano, and when the latter learns that his wife has been previously married, he vows (56):

"¡Del hijo y de la madre, a un tiempo mismo,
voy a vengarme en el martirio de Ebora!"

Licinia is horrified at the prospect, but Ebora has already escaped, along with the young Ausonio and the Iberian slaves who had been placed under her command.

The old queen rallies her supporters, the two sides join battle, and the Iberians win their independence by their victory over the Romans. Ausonio must choose between his mother and his grandmother. Ebora (57) hears him approach, calling: "¡Madre!... ¡Madre!" and she exclaims bitterly (58): "¡Ha escogido!". Ausonio's people, however, expect him to put his mother to death, and it is Ebora, in a moment of supreme decision, who kills herself, offering her life for that of her daughter-in-law (59):

LICINIA."¡Por mí!

AUSONIO. ¡Para no odiar!... Ebora ha muerto:
¡revivamos su espíritu en la Tierra!"

García Díaz's interpretation of the work is that "el conflicto en 'Ebora' es la lucha de la España ibera frente al conquistador romano," and he remarks that the "desenlace" is unsatisfactory (60):

"Es decir, que el conflicto de carácter ético queda vencido y arrollado por un desenlace de carácter puramente sentimental. La tragedia pierde fuerza y sentido de realidad. Para llevar la obra a su consecuencia normal, el autor tenía por necesidad que provocar la muerte de Ausonio y el castigo, por la muerte, de Licinia, pese al hecho de tener que cerrar su obra con una oleada de sangre. Nos parece que en este caso, el hombre bueno y noble que siempre había en don Eduardo Marquina, se impuso al dramaturgo."

Looked at from García's point of view, all this may be true, but if the real lesson of the play is that which we have noted, then the recommended "desenlace" would be quite out of place. Indeed, García seems to have missed the whole point of the play, for the struggle between the Iberians and the Romans is not what matters at all: it is the impact of war in general on humanity rather than the history of a particular war that forms the theme of Marquina's play. The author's remarks on the world situation at the time the play was written (61) lend authority to our interpretation.

We have insisted on this point, because, if García's remarks were accurate, there would be little or nothing to distinguish "Ebora" from "En Flandes se ha puesto el sol." As things are, the two plays are quite different. This is not surprising, in view of Marquina's expressed intention in writing "Ebora." This work is intended to convey an impression of the questions raised in Marquina's mind by the ravages of the First World War. A play such as "En Flandes se ha puesto el sol," bogged down in efforts to

convey factual information, would have failed to communicate the sense of inner conflict which is so essential to the purpose of "Ehora." Marquina, in refusing to be led into the easy dénouement favoured by García Díaz, gives convincing evidence of his determination to write a purely poetical verse drama.

Further evidence of this is provided by a play which was first produced in 1922. "El pavo real" is typical of Marquina, both in the ideas it presents and in its form. Valbuena Prat sees in it "un orientalismo fácil, de modernismo exterior, de riqueza decorativa, escénica, que cubre una total ausencia dramática" (62), but a knowledge of this work has not led us to share such a view.

The Marquina of the early poems is recalled in this play as he has not been for a long time. In the very first speech of the play, there is a suggestion of the pantheism of the "Odas," and also a plea for individual liberty of action and for the responsibility of each individual to come to his own decisions. "Ve a hablar con tu madre la Tierra," we read, and then (63):

"Sé libre, anda; olvídanos. Déjate llevar
de tus voluntades y de tus anhelos;
tu senda es la tierra, y además el mar,
y además, si tanto deseas, los cielos.
San, re de tus plantas da a los pedernales;
carne de tu pecho prende en los zarzales;
haz tuyo el camino que dejes atrás
y trae del camino, contigo, si vienes,
siembra de las flores que en él hallarás."

This is the advice of the old king to Delf, his grandson. Delf is to wander as he pleases for two years, at the end of which time he must return to take the kingly burden off the shoulders of his aged grandfather, who by that time will be

ready to die. This journey out into the world will be Delf's way of getting to know that world, and also of getting to know himself: "¿Soy yo mismo?" he asks himself. He will leave the "cárcel resplandeciente" of the palace for the fuller world beyond, with all its advantages and all its responsibility and pain. His nurse is unwilling that he should go, but he replies that he wants life, not death(64):

"Morir es todo lo que no es andar
y navegar.
Morir es no asirse a la gasa
de la nube que pasa,
y no extinguirse en la brasa
del sol, cuando el mar la disuelve."

This again is reminiscent of the Marquina of the early poems, for whom life is activity and movement, and stagnant inactivity is death.

There is in the play a wise man who sounds a note of pessimism which is not in tune with Marquina's beliefs. When Delf and Aissa, a poor beggar-woman, fall in love, the "mago" says (65):

"cada uno en el pecho del otro, encontró
un corazón, divina fruslería,
delicioso juguete..."

.....

¡Y se ríen!... ¡Dejadlos
hasta que lo destrocen!"

But this is not the view of Marquina, who gives us the answer in the second act, where Aissa tells the wise man(66):

"Cien años has vivido,
nada se te ha escondido

y tus palabras son,
como el Destino, graves;
¡pero de un corazón
de mujer, nada sabes!"

Delfi lives with Aissa for the two years he is to be away from the palace and when he leaves he promises to return, declaring, as he points to their two sons (67):

"los dos carne tuya, los dos sangre mía,
mi vida y tu vida prolongan, mujer;
¡cuando se me lleven a reinar, un día
séante ellos prenda de que he de volver!..."

And, when he finally leaves to ascend his throne, she calls after him, not his name but her own, so that he may carry it away with him (68):

"¡Aissa!... ¡Aissa!... ¡Aissa!...
¡Nada!..."

Even when Delfi and Aissa first meet, he sees in her beauty something which suggests the suffering to come (69):

"Dolorida sonriente,
tu belleza canta y llora
como el agua de una fuente
que, al refrescar el ambiente,
fatalmente se evapora..."

And the Vizier, when he comes to take Delfi back to the palace, says (70):

"Se ha de arrancar el amor
del corazón, bruscamente,
como se corta una flor
antes que doble la frente."

The extracts we have reproduced above are all helpful to us in our efforts to understand the play, so that we are not taken in by the belief, instilled in Aissa by the wise man, that there is some sort of conflict between her instincts as a wife and as a mother. She may say (71):

"¡Mago, tenías razón!
¡Mentía mi corazón!
¡No vine aquí por mis hijos!..."

but we know that her heart was not lying. The image, in the first act (72), of the flowers which have a perfume and those which, although more brightly coloured, do not, recalls the concept of the blossoming of the rose-trees which we noticed in "Cuando florezcan los rosales." The love of Aissa for Delfí is something deep and lasting, and it is not to be considered separately from the sons who are the fruit of that love. What Delfí said (73) is true: there can be no such antithesis as "wife or mother?". Wifehood involves motherhood, motherhood derives from wifehood, and both of these relationships and emotions are tied up with the nature of woman, who is born of love, lives by love and gives life by love. Nor does she give life only to her children, but also to her husband, as is symbolised when Delfí, on his sick-bed, pronounces once again Aissa's name (thanks to his sons, who pronounce it first), realises she is with him, and lays hold on life again (74). Husband, wife and children all give life to one another. Life is love.

In the light of all this, we see that, when the wise man calls "egoísmo" what Aissa calls "amor" (75), both are right, if what Marquina means by love is properly understood. If love enables us to identify the loved one (76), it also enables us to know ourselves. There is not a trace of egoism in Delfí's "¿Soy yo mismo?", because he is as yet

unaware of the potentialities of his own existence. It is love which brings us to see ourselves as we are, and so there is a connection between the product of the sage's wisdom and what Aissa's woman's heart tells her.

The critics generally have been so busy picking holes in the oriental setting of the work that they have been reluctant to attribute very much importance to "El pavo real." Its significance in Marquina's development seems obvious: the poet is no longer at the mercy of a historical period, nor does he need to make some effort to reconcile the personalities of the characters with those which the public has come to associate with historical personages. "El pavo real" is a poetical essay on love, and as such it should be judged. One agrees wholeheartedly with Manuel Machado when he writes (77):

"El príncipe Delí vive mientras ama; no sólo vive, sino que crea vida en torno suyo y raíces para su propia vida. Cuando empieza a reinar - en cambio - , el olvido cae sobre su corazón, anega su espíritu y la Muerte es entonces la que se acerca a pasos de gigante. Pero unas voces infantiles - las de sus propios hijos - le recuerdan el olvidado nombre de la amada, el amor renace y Delí revive en brazos de Aissa...

La vieja confabulación del Amor y la Muerte se disipa ante la eterna consustancialidad del Amor y la Vida."

One agrees still more when Machado remarks that the work "encierra, a nuestro juicio, cierta significación transcendental en la historia de nuestra dramaturgia contemporánea" (78). In the case of Marquina's own dramatic progress, this is certainly true. "El pavo real" gives Marquina the chance of showing what he can do in the verse drama per se, and is a fitting prelude to the works which form the peak of his career.

"Una noche en Venecia," a play written in 1923, is of no great importance. It is a cloak and dagger play which Marquina uses as a vehicle to carry, in not very original form, some of his ideas on love the purifier. Love faces the usual obstacles, triumphs as ever in Marquina's works, but this time its triumph is more insipid than usual. The play, of course, is not entirely without value. Its conception is far from profound, but the action moves well and the construction as a whole is good. It is a work which would have done credit to any theatre in Spain at the time it was written, but it has not enough in it to enable it to have survived the march of time. None of the characters becomes really well known to us, and one has no regrets in this respect: Laura is too hysterical, Sara too sentimental and don Pedro too much given to bombast; Ismael is a blackguard whose place is in the melodrama, and none of the other characters is of the slightest importance.

The plays at which we have looked in this chapter show Marquina working steadily towards the achievement of an ambition, which is to bring poetry into the theatre. We have seen (for example, in "Cuento de una boda" and "El retablo de Agrellano") that Marquina has not been groping blindly, but consciously working, thinking, striving his way towards his goal. In "El pavo real," he has almost reached it, and, in 1924, he writes "El pobrecito carpintero," the first of a number of plays which are, in our opinion, those by which he must eventually stand or fall.

NOTES.

- (1) O.C., III, pp.1351-1352.
- (2) vide supra, p.21.
- (3) O.C., I, p.956.
- (4) Eduardo Juliá Martínez: "Eduardo Marquina, poeta lírico y dramático" (Cuadernos de Literatura Contemporánea, Madrid, 1942. pp.109-134). p.115.
- (5) O.C., I, pp.1174-1175.
- (6) idem, p.942.
- (7) idem, p.944.
- (8) idem.
- (9) idem, p.964.
- (10) idem, p.965.
- (11) idem, p.964.
- (12) idem, p.988.
- (13) idem, p.991.
- (14) idem, p.1003.
- (15) idem.
- (16) idem, p.1060.
- (17) idem, pp.1060-1061.
- (18) O.C., II, p.155.
- (19) idem.
- (20) idem.
- (21) idem, p.154.
- (22) idem, p.153.
- (23) idem, p.111.
- (24) idem, p.161.

- (25) *idem*, p.175.
- (26) *idem*, p.181.
- (27) *idem*, p.183.
- (28) *idem*, p.184.
- (29) *idem*, p.190.
- (30) O.C., I, p.640.
- (31) *idem*, p.680.
- (32) *idem*, p.758.
- (33) *idem*, p.762.
- (34) *idem*, p.697.
- (35) *idem*, p.1014.
- (36) *idem*, p.1015.
- (37) *idem*.
- (38) *idem*, pp.1014-1016.
- (39) *vide supra*, p.136.
- (40) O.C., II, p.446.
- (41) *idem*.
- (42) *idem*.
- (43) *idem*, p.448.
- (44) *idem*, pp.1320-1344.
- (45) *idem*, p.1321.
- (46) *idem*, p.1325.
- (47) *idem*, p.1323.
- (48) *idem*.
- (49) *idem*, pp.1326-1327.

- (50) An extreme view is put forward by P. Caballero: "Diez años de crítica teatral," Madrid, 1916. pp.184-185.
- (51) vide supra, p.136.
- (52) O.C., III, p.1352.
- (53) idem, p.361.
- (54) idem, pp.406-410.
- (55) idem, p.409.
- (56) idem, p.417.
- (57) idem, p.448.
- (58) idem, p.449.
- (59) idem, p.456.
- (60) Pablo García Díaz: "Introducción a la vida y al teatro de E. Marquina" (Unpublished doctoral thesis, Madrid, 1952). pp.145-146.
- (61) vide supra, p.136.
- (62) A. Valbuena Prat: "Historia de la literatura española" (Cuarta edición, Barcelona, 1953). Tomo III, p.398.
- (63) O.C., III, p.595.
- (64) idem, p.599.
- (65) idem, p.612.
- (66) idem, p.660.
- (67) idem, p.631.
- (68) idem, p.636.
- (69) idem, p.616.
- (70) idem, p.633.
- (71) idem, p.674.
- (72) idem, pp.617-618.
- (73) vide supra, p.165.

(74) O.C., III, pp.679-690.

(75) idem, p.677.

(76) vide O.C., I, p.1058.

(77) Manuel Machado: review of "El pavo real" in "La Libertad," Madrid, 15th November, 1922.

(78) idem.

Chapter VI.

The whole question of the nature of the modern verse drama is involved in any consideration of the work of Eduardo Marquina. We naturally cannot develop this to any extent in the present study, but a few points might be made.

Apart from what we may term the purely narrative verse drama, the characteristic feature of modern verse drama has been the supremacy of the lyrical element, not to the exclusion of the dramatic element, but as a contributory factor. In nineteenth century Spain, to go no further afield, verse drama is simply drama written, almost accidentally, in verse. There are times when the verse does make a positive contribution to the dramatic whole, as in the works of Zorrilla, to mention only one instance. But the emancipation of prose is now so complete in the twentieth century that the verse drama in these terms cannot survive. We are, perhaps, even now, and Marquina in his day certainly was, in a period of transition when only those verse dramatists who realise the change that has taken place can hope to succeed.

Eduardo Marquina, who gives evidence in "El pastor" of having sized up the situation accurately, then leaves the poetical drama for drama written in verse (a very different thing) or even in prose. From this point, his whole career, as we have seen, is the record of his progress towards his literary fulfilment in the verse drama. In "El pobrecito carpintero" (written in 1924) Marquina reaches the peak of his dramatic art. He himself, venturing one of his few sound judgments on his own works, says of it (1):

"Aquí, por primera vez, me pareció pisar terreno firme sobre las tablas del teatro."

It was María Guerrero's performance as Cordalia in "El retablo de Agrellano" which first gave him the idea for "El pobrecito carpintero," and his remarks on how this play came into being are of the greatest interest, since they add to our knowledge of Marquina's approach to his dramatic task. He writes (2):

"Las líneas características de la abuela en 'El pobrecito carpintero' se me prefiguraron inequívocas. El milagro, por abundancia de caridad comprensiva, densa virtud de la mujer, de la madre y de alguna que otra santa vieja españolas, se me hacía patente. Y alrededor de ese núcleo inicial, con toda su vida de relación entrañable y toda su trascendencia espiritual oscuramente religiosa, empezaba a surgir la obra futura.

Hasta escribirla, sin embargo, debían pasar años. Era preciso desnudar mi concepto del pueblo español de todo abigarramiento fortuito y contemporáneo; de su intrascendente ruido a sufragio y a democracia impersonal y política, para contemplarlo en su eterno fondo de sabiduría natural y de acción inspirada.

Y esto no había de ocurrir sino algunos años después, concretamente once, cuando volvimos a hablar de lo gremial, de lo corporativo, y se me apercibió y ennobleció el concepto 'pueblo', al tomarlo viviente, en la inalterable continuidad de su historia y en función de su 'artesanía'.

'El pobrecito carpintero' lograba el punto de sazón indispensable para pasar a las cuartillas."

As to how a play should be written, Marquina admits two possibilities, which are: first of all (and this is his favourite method), there is the possibility of storing an idea up in the mind, waiting until it has taken deep root and until the atmosphere of the period or theme to be dealt with is being lived by the poet in his own mind, and then writing the play as quickly as possible, before the mood

passes. The drawbacks of such a method are obvious, although it is only fair to point out that, as far as atmosphere is concerned, it often gives excellent results. The other method is to spend more time in the actual writing of the play, with consequent gains in polish, although this does not always make up for lack of inspiration, as Marquina himself admits (3). If one could establish any criteria in these matters, it would seem obvious that the ideal formula lay in a synthesis of the two we have already noted above; and although, fortunately, no such ideal formula does exist, Marquina's remarks on how he came to conceive and to write "El pobrecito carpintero," and the way in which this work stands head and shoulders above the greater part of his other plays, tend to support the claims of such a synthesis in his case at least. When Aubrey Bell remarks that Marquina's gift "is primarily lyrical" (4), there is more in the observation than might be apparent: Bell is not saying, as so many others have done (mistakenly, in our view), that Marquina should give up writing plays and concentrate on poetry for poetry's sake. What he is saying is that Marquina should realise that his main strength is his muse, and that he should not allow anything to interfere with that: "A genuine poet who should not be at the mercy of any school, Señor Marquina is likely to produce even finer work than that which he has hitherto given to the world, work of a true lyrical inspiration, with the added simplicity and concentration brought by the years and by the consciousness that his gift is primarily lyrical."

This lack of simplicity and concentration, noted by Bell in what forms part of an excellent piece of criticism, is almost certainly due to Marquina's ideas on playwriting, which we have noted. The method he has favoured until now is probably the worst possible for a writer like Marquina,

who writes poetry with an ease which is extremely dangerous. To write a successful verse drama (successful in the literary sense), Marquina, as is natural, has to be living his subject. But the value of the finished work is often marred by his undue haste in writing it, and by his consequent failure to prevent his natural desire for dramatic effect from breaking the spell of his poetry. His dramatic sense, never very acute in his early years, at no time in his life was equal to his feeling for poetry, and the most heartening features of "El pobrecito carpintero" are the indication it gives that Marquina has at last realised this, perhaps unconsciously, and the absolute supremacy in the work of the lyrical element, which, far from detracting from the dramatic effect of the whole, makes its own positive and irreplaceable contribution to the dramatic achievement. The play is lyrical in its conception as well as in its form.

In connection with Marquina's approach to the task of writing a play, we may note a comment he makes in a note to "El rostro del Ideal." He touches on the important question of the role of the subconscious in creative art when he says of the work (5):

"me precipité escribiendo despacio lo que apenas llevaba dentro y recién concebido. Y en arte ésta es la improvisación que no da fruto. La de escribir aprisa y corriendo lo que ha dormido años en nosotros y puede decirse que forma parte de nuestro espíritu - como era el caso en cuanto al fondo hispánico tradicional de 'En Flandes se ha puesto el sol', nunca es mal sistema, y en ocasiones puede resultar de una eficacia sorprendente."

He tells us in the same place that he wrote "En Flandes se ha puesto el sol" "en dos meses escasos," and that, at the time, he considered it inferior to "El rostro del Ideal,"

although he was later to change this opinion, partly for the reason given above. If, alongside Marquina's clear-cut statement of how he wrote each of these plays, we consider the quality of the works in question, there can be little doubt that, for Marquina at least, the policy of writing plays in more or less inspired haste is not a profitable one. "El rostro del Ideal" is much more impressive than "En Flandes se ha puesto el sol," and a play conceived gradually and written at a leisurely pace, such as "El pobrecito carpintero," is more impressive than either of these.

Since, as we have observed, the play forms the peak of Marquina's dramatic art, it is not surprising that "El pobrecito carpintero" contains features reminiscent of some of his earlier plays. La viuda Romero, for example, makes one think at once of Tomás el rico: she is, economically speaking, the most powerful inhabitant of the village and feels entitled by this to impose her ideas on all those who live in it. But Tomás el rico found opposition in the person of Dimas the shepherd, and la Romero finds it in that of José "el pobrecito carpintero." Part of the nature of the struggle in both plays is in the conflict between the forces of "el caciquismo" and those of human conscience and individual self-respect.

But the struggle against Tomás el rico in "El pastor" would have taken place even if Dimas and Magdalena had not been in love, and the play may be satisfactorily interpreted from a strictly political standpoint (although it gains in meaning if the interpretation is not limited to this aspect). "El pobrecito carpintero," on the other hand, depends on this Radical theme for very little of its significance; its presence in the play is therefore all the more praiseworthy.

Marquina is no longer overwhelmed by a political idea when writing a play. He is able to hold to the best of his liberal principles without being forced by them into writing a play the emphasis of which is other than that originally intended by him. "El pastor" is only one of the earlier plays of which an echo may be discerned in "El pobrecito carpintero," and it is not the one which makes the greatest contribution to the latter work.

The carpenter José is Marquina's ideal man: all his troubles could be avoided were it not for his innate goodness and his sense of duty. His goodness prompts him to help la Abuela in face of la Romero's opposition; and, when la Romero, angered by this, arranges that her step-daughter Gracia should marry Antofón rather than José, it is José's sense of duty towards his little sister Susina that makes him decide against eloping with Gracia.

Indeed, Susina is one of the most important people in the play. When Gracia suggests to José (6):

"Pero el mundo no acaba en esta aldea;
más allá, no manda la viuda Romero..."

José remembers Susina and his responsibility towards her, and decides against the plan. Gracia replies (7):

"No le deseo mal...
Pero no la quiero, porque es tu dolor,
la carga que te abruma..."

Susina is the symbol of the demands of duty in José's life. If this duty did not exist, or if José could ignore it, his love could go unhindered. But Marquina's whole conception of love demands that it should be the result of difficulties

overcome, of duty respected. This has always been very typical of Marquina, but now he brings it into line with Christian teaching when José says (8):

"¡Mi herencia filial!
¡La cicatriz que hay, en todo mortal,
de las heridas de su Redentor!"

Such self-sacrifice is not easy, as is made clear in the third act, which contains the best poetical and dramatic passage in the whole play, and possibly in Marquina's entire dramatic production. José's outburst to the Abuela shows us the intense difficulties and profound doubts of the man who has been good all his life, who has always tried to help others, and who, now, in his time of despair, finds that he is denied even the compassion of his fellow-men, who cannot understand his position, for he has always been so good that they thought it came naturally to him. Now, far from sympathising with him, they are more inclined to criticise, for they feel that he is failing in his duty. Marquina deals wonderfully with this theme, which could so easily have led him into false sentimentality. His good taste never lets him down, and there are some good images, especially an excellent metaphor of a sheep's possible reaction if it were suddenly to be endowed with the power to do some harm for a change (9):

"¡Qué desengaño!... Pienso que nada igualaría
el furor de una oveja, condenada por buena,
sí, de repente, en su agonía,
le brotaran dientes y garras de hiena.
Es la amargura de pasar
media vida creyendo sembrar
buen trigo en la buena semilla,
¡y recoger cizaña a la hora de atar
la gavilla!..."

There is nothing revolutionary about the image, which is only a variation on that of the worm turning, and yet its use by Marquina at this point in the play is remarkably effective. The effect is heightened by the fact that the sheep is "condenada por buena," in the same way that José himself is regarded by his companions as duty bound to be good (10):

"Servir a todos es
a ninguno servir;
en el mundo hay que herir
para besar después;
hay que ser bueno y malo,
viejecita; mostrar
los dientes, alternar
la caricia y el palo,
y proceder de suerte
que, acosando al cobarde,
te tome miedo el fuerte;
hoy lo veo...; ya es tarde."

The Abuela suggests that it would be as easy for José to apologise to Antoñón as for Antoñón to do so to him, but José responds in tragic tones (11):

"Una cosa, una sola, no les perdono, abuela;
y es que hayan conseguido
que mi afán de ser bueno ahora me duela
como un crimen que hubiera cometido."

All of this interview between José and la Abuela is of the highest quality, and makes one wish that Marquina had written fewer historical plays and spent more time on a few other plays like "El pobrecito carpintero," where he is really at home, and where his mastery shines through clearly. Above all, he is as sincere as can be, and any poetry which is to be of any value at all must be sincere above all things. What Marquina is capable of when he is writing for himself is seen in the set of poems "Recogimiento" (12),

which were written over a long period of time for the consolation of himself and his wife. "El pobrecito carpintero" gives the impression of being truer to Marquina than many of his historical plays, and the gain is enormous.

José is far from being a prig who does good because he finds this easy. He is a deeply emotional being, who suffers a great deal as a result of his good actions. Marquina underlines José's sensitive nature in a fine scene in the first act, where the carpenter describes to Antofón how the latter feels about Gracia. His friend the smith is amazed at the accuracy of his description, but the task is not a difficult one for José, whose accuracy comes from the depths of his own heart. The reader should note how, in this scene (13), Marquina once again proves himself capable of great dramatic moments. The characters here are speaking for themselves, not merely as mouthpieces for the dramatist, and the poetry that they utter, instead of slowing down the action and distracting us from the progress of the play, is indispensable. It is impossible to imagine "El pobrecito carpintero" without its great moments such as this and the later encounter of José and la Abuela, which we have noted. This may seem so obvious as scarcely to need saying, but the Marquina of the early plays does not stand up as well as this later Marquina to scrutiny along the lines of Mr. T.S. Eliot's observations (14):

"The poet writing for the theatre may, as I have found, make two mistakes: that of assigning to a personage lines of poetry not suitable to be spoken by that personage, and that of assigning lines which, however suitable to the personage, yet fail to forward the action of the play."

Whilst we are with Mr. Eliot, it is as well to note another point which he makes in the same essay, and which

has a bearing on "El pobrecito carpintero." He writes(15):

"There may be from time to time, and perhaps when we least notice it, the voices of the author and the character in unison, saying something appropriate to the character, but something which the author could say for himself also, though the words may not have quite the same meaning for both. That may be a very different thing from the ventriloquism which makes the character only a mouthpiece for the author's ideas or sentiments."

This is a particularly telling point, and one which is often overlooked when these matters are being discussed. It is easy enough to stress the unfortunate results of what Mr. Eliot happily terms "ventriloquism," but there matters are too often allowed to rest, as if the author, after setting his characters in motion, as it were, should then sit back and have nothing more to do with them. The characters remain the author's personal creation, and he is bound to be involved, however indirectly, in what they say and do.

In the case of José, it is not difficult to see in what respects his personality coincides with that of his creator. He is a typically Marquian character in a play with roots which can be traced in Marquina's earlier works. As it happens, our use here of the word "roots" is not entirely inappropriate, because in "El pobrecito carpintero" there recurs once again Marquina's image of the rose-tree and the rose, of love's hardships forming a deeper, more enduring love. In fact, we are taken right back to "Cuando florezcan los rosales" towards the end of the first act of the play which we are now discussing. There is a moment (16) when Antón describes how he felt on one occasion when Gracia and José were so taken up with each other that Gracia did not even notice his presence in the

room. Are these the feelings of a lover, grieved by unrequited love, or is Antoñón jealous merely through pride? Marquina does not keep us waiting long for an answer to this question.

When Gracia learns that José is alleged to have given his blessing to her marriage to Antoñón, she reacts bitterly (17), showing the strength and even the hardness which so often characterises many Spanish women in moments of emotional stress such as this. She declares that she wishes to marry Antoñón as soon as possible, but the prospective bridegroom is not in so much of a hurry, for he has preparations to make (18):

"y plantaría algún rosal
en las veredas de mi huerta,
como tiene, en la suya, José..."

This is Marquina's way of distinguishing between the love of José for Gracia and that of Antoñón. The symbol of the rose or the rose-tree we have already seen in "Cuando florezcan los rosales," where Salazar says (19) to Agueda:

"El verdadero amor es árido al principio. Más que una ofrenda, un martirio. Pero cuando, después de echar raíces, nos da flores, éstas del verdadero amor no se marchitan..."

It will be some time before Antoñón's rose-tree can take root, whereas José's already has its roots, and can give the flowers of true and lasting love. In any case, quite apart from this image, someone who can suggest, as Antoñón does (20), that José should make a cradle for the couple, is too cruel and unfeeling to be regarded as an ideal husband.

A chance remark by Gracia, looked at in this light, serves to define still more accurately the limits of the rose-tree image (21):

"soy, un poco, el rosal de todos,
pero nadie me lleva a su reja."

On the face of it, this rose-tree has nothing to do with the other one, and yet this would be strange, in view of what we have said earlier about Marquina's consistency in his use of images. We are therefore justified in looking more closely at Gracia's remark, and this closer examination suggests that what she is saying is quite compatible with the interpretation we have been giving to the rose-tree concept in other contexts. Gracia, "el rosal de todos," cannot truly love or be loved until somebody has made her his own; only then will her tree take root and be able to flourish.

So José and Gracia, while remaining true to themselves, are also true to Marquina and typical of him. Another instance of this is when, in the second act, Gracia and the carpenter are talking of their lost happiness (22). José is engaged on the construction of the cradle which Antón is to give his future wife as a wedding present. José reminds Gracia of all the plans they had, and asks her if the cradle is as she expected it to be. She replies (23):

"No sé cómo es, vacía...
No puedo figurarme cómo será..."

An empty cradle is something meaningless, just as, in Marquina's view, a marriage without children is something emptier and less vital than one which has them. The undertones in this episode of "El pobrecito carpintero" are

those of "El pavo real," in which the theme of love the life-giver is so greatly stressed. Children are important because of their vital significance.

Children are important also to a dramatist, who can use their innocent, intuitive statements to create an atmosphere or make a point which might seem forced coming from anyone else. Susina is of assistance to Marquina in helping to make us aware of the air of mystery surrounding the Abuela in "El pobrecito carpintero." Throughout the first act, we have been more or less conscious of this, but it is Susina who, in the first scene of the second act, says to José of the Abuela (24):

"Y del bien que le hiciste no te arrepentirás;
hasta, a veces, se me figura
que ella no es una criatura
como las demás."

There is in the Abuela something of the fairy godmother: it is she who brings out the best in José, and causes him to act in defiance of the tyrannical widow Romero's wishes; and it is she who brings José and Gracia together again, in a way which is characteristic of Marquina, since it makes possible a happy marriage for them and also reconciles Antoñón and Rosa, the mother of his child. Although Marquina does not identify the Abuela, it is clear that she is not a mere human being like the others. It would appear that she is rather the agent of Susina's child-like faith. Early in the play, when la Romero is suggesting to José (25) that Susina is a hindrance to him, the little girl says eagerly that she will leave home and, like the young girl in one of her favourite stories (26), meet an old woman, be kind to her, and be given as her reward a magic wand. It is just after she has finished saying

this that la Abuela comes on the scene for the first time, and the development of the play thereafter may be described as a gloss on the stylised theme of the child's tale. The Abuela would then be an "hechicera" or sorceress (27), using her special powers to bring to fulfilment the ingenuous (and therefore good and true, Marquina seems to hint) desires of little Susina.

If the Abuela is a motherly character, willed into existence by a little child, it is also through a mother and child, and through Susina herself, that she does her good work. As the reader may know, the situation to be resolved in Marquina's final act is the following: Gracia, because of a misunderstanding fostered by la Romero, is to marry Antoñón; Antoñón and José have quarrelled, and a fight to the death is to take place; Susina, deeply hurt by the thought that she is unwanted, has run away from home; and Rosa and her child are without Antoñón. To bring order into this apparently chaotic situation, Marquina chooses Susina and Rosa's child. Susina, a child loved equally by José and Antoñón, falls and is injured, and the two men's anxiety for her is enough to bring them together again. They take Susina to Rosa's house, where the sight of his child reawakens all Antoñón's love for Rosa. La Romero's house is mysteriously burnt down, killing the old widow, and Gracia is free to marry José.

The significant thing about all this is that it is quite clearly not contrived by Marquina simply as an easy way of tying up the loose ends of the play and bringing it discreetly to a close. The parallel between Susina's story at the beginning and the course that the work subsequently follows demonstrates beyond all doubt that the play is meant to be yet another variation on the theme of

life as taking on its full meaning in an atmosphere of love, and love as manifesting itself most unmistakably where there are children.

The rôle of la Romero is not an important one, and the impression one has is that she is in the play merely to provide the necessary set of unfavourable circumstances against which the other characters must struggle. But, whereas, in "El pastor," Tomás el rico was a definite object of attack and, to a great extent, symbolised the evil Marquina then wished to fight, la Romero, in "El pobrecito carpintero," does not have the same importance and she is not attacked in the same forceful manner. The emphasis is rather on the good which results from living a life in which love is the guiding light.

In another play, "La ermita, la fuente y el río," written in Cadaqués and Madrid between October, 1926 and January, 1927 (28), Marquina continues his series of rural verse dramas. His use of symbolism here reaches the stage of dividing the play into three acts, entitled respectively "La ermita," "La fuente" and "El río." For García Díaz, the symbols of the play are to be interpreted as follows(29):

"la ermita, la fe salvadora; la fuente, la vida, limpia a veces, a veces encenagada; el río, el tiempo que todo lo acaba y borra."

Such an interpretation can be supported by various passages in each of the acts, but, in our opinion, Marquina intends his symbols to mean something else. Let us look for a moment, for example, at a passage in the third act: Deseada has announced her intention of leaving the village to earn her living in Talavera or perhaps even in Madrid, since she cannot face the idea of living with Manuel and Lucía, her

sister, after their marriage. But, even far from home, she will still remember her native village (30):

"Pero sabré, donde sea
que me quieran acoger,
soñando, volver a ver
las casitas de mi aldea.
La ermita, para empezar
una mañana a vivir;
la fuente, para sufrir,
y el río, para llorar."

When we come to analyse Marquina's symbolism as seen in this play, this passage will be found to be of some importance.

"La ermita, la fuente y el río" is perhaps Marquina's most serious attempt so far to deal with the problem of sex. It is the tragedy of Deseada, who says of herself in the opening scene (31):

"Treinta años sin un amor...
Mi juventud que se va
de esta parte; en la de allá,
ni esperanzas de una flor;
sin mi genio, que me ayuda
con buen ánimo a reír
por cualquier cosa..., ¿quién duda
que era más corto morir?"

She is a woman who needs love, and her great misfortune is that she takes this necessity too seriously. Her friend Basilisa is three years older than she is, but Basilisa jokes light-heartedly about her marriage prospects, and declares that, as all men have their virtues, she will be quite content to marry an older man. Deseada, on the other hand, is obsessed by the position in which she finds herself, and says to the old priest don Anselmo (32):

"Que voy para ama de cura,
ya ve usted."

She has a "novio formal," Lorenzo, "el vaquero," but a hint of the coming tragedy is seen when talk turns to Manuel, the "novio" of her sister, Lucía: Deseada bursts out into a description of him which leaves her feelings for him in little doubt, especially coming, as it does, on the heels of her obvious lack of enthusiasm for Lorenzo. This (33) is a fine passage, and its full meaning is brought out by Basilisa's comment (34):

"Mal cuñado para entrar
en casa de dos hermanas.
Conque, si te has de casar,
no esperes muchas semanas."

It is Lucía who gives us the reason why Deseada has not yet married (35):

"Habría podido,
siendo yo niña, casar;
y olvidó, y supo tragar
las lágrimas de su olvido."

DESEADA. (Quitándose importancia)

Sí, no le quería dar
un padrastro en mi marido."

Deseada's troubles begin here, and mention is again made of this later in the play (36). Marquina makes his position quite clear: it is wrong to refuse the opportunity of marriage for the sake of dependants - life must go on (and we have already seen the importance of marriage in Marquina's view of life), and those women who wish to marry, and who have the chance of marrying a man they really love, should do so; otherwise, infinite harm will result from their

failure to comply with what is, for Marquina, almost a law of nature.

Deseada has not complied with this law, however, and the tragedy which is to come is a result of this. She is drawn irresistibly towards Manuel, and speaks with a slight but clearly visible note of bitterness to the various groups of young lovers in the village. They all gradually move off to be alone with their love, and Deseada is about to be left alone without love when Lucía takes pity on her and suggests to Manuel that he should invite Deseada to accompany them. He playfully comes up behind Deseada, and covers her face with his hands - but the result is not as he expected, for Deseada is visibly moved, and Manuel senses the passion she feels for him. The old priest don Anselmo warns Deseada of the dangers of her position. He speaks of the cypress (37),

"Depuración de una vida
que es toda ansiedad y anhelo,
sed de crecer, convertida
en sed de espacio y de cielo,
se obstina, insiste, y triunfal
recorta en el aire, pura,
su férvida arquitectura
de aguja de catedral."

He forces Deseada to face the facts, and recommends her to model herself on the cypress. She is loathe to admit her feelings for Manuel, but the old priest cannot be so deceived, and she eventually promises to fight against her feelings, for the sake of her sister Lucía.

The cypress, so frequently to be found in the writings of the romantics, is one of what Eduardo Juliá Martínez calls (38) the "ideas obsesionantes en nuestro autor, que

aparecen en varias obras, ya en embrión, ya con el máximo desarrollo." In his "Antología" (39) Juliá reproduces the whole of the passage on the cypress of which we have cited a part; and, in his essay (40), he notes that the germ of this may be seen in "El Gran Capitán," where Gonzalo speaks of

"la flecha del ciprés de Córdoba
a cuya sombra dormirán mis huesos
y ha de hacerme anhelar, hasta la muerte,
perfectamente señalando el cielo," (41)

and, earlier in the same play,

"Y es de modo un cordobés
que por nada se le borra
del pensamiento,
la flecha de su ciprés,
ni su galgo, que le corra
humo en el viento." (42)

Sr. Juliá Martínez does well to note the interest Marquina has in the cypress: the dramatist was very much attached to his small seaside estate at Cadaqués, near the French frontier, and many of his photographs taken there include a cypress on the lawn in front of the little white house. The Marquina family still own this estate, and they continue to regard the tree with affection. They look on it, as Marquina himself did, not as a symbol of death (which is the tree's usual significance in poetry), but as the image of an orderly life, deeply rooted and stretching majestically upwards towards higher and better things.

Thus, it is the cypress as described by don Anselmo that leads Deseada to make her promise, but it is not a promise which can be easily kept: she and Manuel have another encounter, and there is an excellent passage (43)

where she lays bare her soul (44):

"Me gustaría, Manuel,
que no fuéramos parientes;
verte siempre, y que las gentes
te vieran, bravo y cruel,
con el tallo de un clavel
apretado entre los dientes;
y cada vez que le dieras
mordiéndolo un restregón,
sufrir yo muerte y pasión,
como si con las tijeras
de tus dientes me partieras
las venas del corazón."

He kisses her passionately, and then realises with horror that he loves Lucía - what has caused this fall? Lucía approaches, and Manuel goes off with her, bewildered. Lorenzo appears, and Deseada, in spite of the fact that she has told don Anselmo she wishes to marry Lorenzo the following day, now informs the cattle farmer that she will never marry him. The act ends in an atmosphere of foreboding.

At the fountain, in the second act, Manuel's young companions soon guess the nature of his feelings for Deseada, and they egg him on, urging him to make the most of this opportunity, and challenging him to press his suit, even in face of the rivalry of his great friend, Lorenzo. Lorenzo arrives, and takes Manuel on one side, advising him not to be carried away by his youthful companions' exhortations; but the young man is left unconvinced.

The women later gather round the well, and Marquina is careful not to fall into the trap of painting them all as malicious gossipers: these there are, of course, but kindlier counsels are also to be heard - these women all stand out as personalities, and are not simply lumped

together as a kind of malicious chorus, as might so easily have happened. The old friendship between the families of Lorenzo and Manuel is mentioned, and it is thought unlikely that the two will come to blows over Deseada. A skilful touch, and an important one, is Deseada's fear of the fountain (45); she dislikes it, of course, for the gossip exchanged round about it, but the strange thing is her weird fear of it. In a few brief moments, Marquina succeeds in creating a sinister atmosphere which we continue to associate in our minds with the fountain, even when this scene has been forgotten.

Deseada and Manuel meet in the house of la Jueza, and the other young people go off to Lorenzo's farm, where he has invited them to spend the afternoon. Lorenzo himself, however, returns, and is there when Lucía arrives. Manuel comes out, and when Lorenzo refers to Deseada, although without naming her, as a "mala mujer" and reproaches Manuel for his neglect of Lucía, the youth draws a knife and wounds Lorenzo. Lucía has by now been led away, and is not there to see Deseada come out to be told by don Anselmo that the fault is hers. Manuel's contrition is immediate.

The present summary of the play is intentionally episodic, and we hope that the reader who is unfamiliar with this particular work will be enabled by our account to gain a reasonably faithful impression of the mood and purpose of each of the acts. At the beginning of the final act, we see Lorenzo, restored to health, largely due to the efforts of Deseada. He cherishes the hope that she may finally really love him, but she makes it clear that, if she has tended him, this has been for Manuel's sake, so that the latter might not become guilty of murder (46). She has come with Lucía, who is to ask Lorenzo's help in securing

Manuel's release from prison. He informs them that he has already arranged this, and advises them to return to the village, where Manuel may already have arrived. Lucía speaks of Deseada's reluctance to live with them after their marriage, but Deseada, in the gentlest of tones, sticks to her resolve to leave the village to earn her living elsewhere. Lucía, of course, knows nothing of her sister's part in the affairs that have gone before. Lorenzo is awe-struck by Deseada's fundamental goodness and her complete lack of bitterness (47), but Deseada declares that it is easy for her to act in this way, as she feels that she has fulfilled herself.

There is a speech (48) where Deseada declares that she has known love, and that this love will give meaning to the rest of her life, even far from home. Manuel may now be Lucía's, but he has belonged to Deseada, and, in her moments of despair, she will always be able to find solace in looking back on the moment when Manuel sprang to defend her against the accusation of being a "mala mujer." What this means to her is quite incalculable - it means her very life - and the most powerful scene in the play, and one of the most powerful in the whole of Marquina's dramatic production, is that in which Manuel destroys this last illusion, which was to have been the corner-stone of her life from this moment onwards.

Manuel does this unknowingly, and with the best of intentions: he suggests that Deseada should live with Lucía and him after their wedding, and, to remove any sense of guilt that she might have, he assures her that he now realises that he has never really loved her. Every word of this strikes Deseada like a whip-lash. Nevertheless,

she still clings to what hope remains, and asks him (49):

"si nada soy para ti,
¿cómo te dió la ocurrencia
de malherirle por mí?"

to which he replies (50):

"¡No! ¡Si tú eras lo de menos,
mujer, en aquel instante!
¡Sí, uno del otro delante,
al reñir, dos hombres llenos
de vida, no han de pensar
para jugarse la vida!
Manda el orgullo, se olvida
lo que más cuesta olvidar.
....."

He adds that he also acted as he did so as not to appear a
coward in front of his friends, and assures her (51):

"¡Tú no me obligaste a nada!
.....
¡Sí, Deseada;
con el orgullo bastó!
Puedes jurarlo y estar
tranquila."

Deseada's world has fallen in pieces about her, and the
master touch is seen in Marquina's having Manuel say all
this so that she may be "tranquila." Had he turned on her
bitterly and said cruelly that he no longer loved her, she
would still have had the memory of his former love; but,
as things are, she is left with absolutely nothing. Mar-
quina's dramatic touch has never been more firmly allied
with his muse than here, and the result is tragedy of the
noblest kind. Deseada ends her life in the river, and
Lorenzo and Flor de Harina, the wise old miller, decide to
pass off her death as an accident.

Turning now to the question of the symbolism of the play, it can be seen at once that the passage we cited earlier (52) brings us closer to a true interpretation than do García's remarks: "la fe salvadora" which he sees symbolised in "la ermita" does, in fact, play no essential part in the play's development. It is true that don Anselmo, the priest, gives Deseada advice of a religious nature in the first act, but it is of little importance; likewise, García's "la fuente, la vida, limpia a veces, a veces encenagada; el río, el tiempo que todo lo acaba y borra" are possible interpretations, but would, if accurate, reduce the meaning of the play to a level of ordinariness which, luckily, it does not reach. Looking at our passage, which, by its very nature, suggests an attempt on Marquina's part to make his thesis clear, and comparing it with the manner in which the play develops in each of the three acts, the facts fall readily into place.

"La ermita, para empezar
una mañana a vivir;"

and in the first act, Deseada's love for Manuel seems, to her at least, to have achieved reality: hence, according to Marquina's love-life concept, and also according to her own remarks about her early life, she has begun to live life to the full.

"la fuente, para sufrir,"

and here, too, the action of the play shows a close parallel. One notes especially Deseada's fear of the fountain (53), and the wounding of Lorenzo, which means pain and suffering for Deseada - pain and suffering which

are by no means fruitless, as our knowledge of Marquina's idea of "el dolor" shows: out of such pain can come hope, and, as becomes evident in the third act, Manuel's action in defending Deseada's honour against Lorenzo was to have provided her with a raison d'être.

"y el río, para llorar."

The river is the scene of Deseada's realisation of her utter failure in life, and the river is where grief, now based entirely on black despair, brings her to take her life.

The large-scale symbolism employed by Marquina in this play is enough to indicate what his literary aims are. His use of the drama as a literary medium has to be considered together with the fact that he is, after all, a poet. If this latter fact is not forgotten, then it is not surprising to find that he often strives after effects to which a dramatist with no poetical inspirations would not aspire. The dramatist as such attempts to amuse, to instruct, to move his audience; the poet in the theatre may do any or all of these things, but he must also attempt to do more: the very fact that he writes his play in verse is a sufficient indication that he finds himself faced with a special problem of communication which he cannot otherwise surmount. This problem is usually that of conveying to his audience, through the situations in the play, some kind of information which has a significance greatly exceeding that of the story told in the work. In Marquina's case, what must be communicated are his views on life, such as we have been stating them throughout this study. To give an adequate account of them without resorting to the use of special devices would be of extreme difficulty; and Marquina's

favourite way of resolving this difficulty is by the frequent use of symbols. This is, in a sense, no more than what one would expect: a neat metaphor, such as a poet would employ in a poem intended to be read and re-read, has only a very limited function in a play, where the symbols must be drawn on the grand scale if they are to be noticed at all. Hitherto, Marquina has driven his images home by means of repetition, which is one way of achieving the desired result; in "La ermita, la fuente y el río" he uses another technique, and the same result is achieved by the simple method of giving symbolical meaning to each of the three acts.

Marquina is therefore improving somewhat on a Romantic like Zorrilla, whose "Don Juan Tenorio" is divided into acts, each of which has its title ("Libertinaje y escándalo," "Destreza," "Profanación," "El diablo a las puertas del cielo," "La sombra de doña Inés," "La estatua de D. Gonzalo" and "Misericordia de Dios, y apoteosis del amor."). Zorrilla's act-headings read like a very brief synopsis of the contents of the play, and they are as inessential to it as such a synopsis would be. The titles given by Marquina to his three acts, on the other hand, point to his attempt to use "la ermita," "la fuente" and "el río" to make us aware of the widest and deepest implications of the human situation presented in the play.

Marquina's success in the two plays we have just been discussing is not so assured as to lift him entirely away from the possibility of writing something less worthy of the talents of which "El pobrecito carpintero" and "La ermita, la fuente y el río" are evidence. In addition to plays which will best be discussed at a later stage, Marquina wrote in this period works, such as "La vida es más" and "Sin

horca ni cuchillo," in which he visibly slides back in to some of his former failings. While we may occasionally have to refer to these and similar plays at various points in our study, the stage we have reached in our discussion is not one at which we can expect to gain anything by studying them in detail and being obliged to repeat observations made earlier in connection with other works by Marquina.

"Salvadora," written and first presented in 1929, is a great improvement on "La vida es más" and "Sin horca ni cuchillo," the two works which immediately precede it chronologically. It would perhaps be a mistake to say that, in "Salvadora," Marquina has solved all his problems, but the work rings true to an extent which lifts it right out of the class of such plays as the two others mentioned. The plot is a simple one, perfectly suited to the verse drama, and Marquina the poet treats it with all the sincerity that it requires. Indeed, this play helps to show what was wrong with the two preceding it: whereas, on the one hand, they give the impression of an insincerity which has its roots, not in Marquina's mind but rather in the false note struck by the theme and therefore affecting the verse itself (surely a major sin in verse drama), the keynote of "Salvadora," on the other hand, is sincerity, evident in theme, dramatic construction and verse treatment.

Salvadora is a girl of the Guadarrama who has been little favoured by her background and upbringing. As the play opens, she has been married for a month to Tomé, a man much older than herself. She is embittered, as the marriage has been rushed through by her mother, Cosma, and by Jacobo Granda, a landowner who was in the habit of frequenting her bedroom before her marriage, and who thinks

that he is still entitled to such privileges now that she is married, since it is he who provides the couple with employment. Salvadora believes herself still to be in love with Jacobo, although she will not grant his requests. She is on the point of acceding, however, when she learns that an accident Tomé has had was really a desperate attempt at suicide.

Embittered by her past, and her pride injured by Tomé's failure to stand up to Jacobo's threats, Salvadora nevertheless determines from now on to be faithful to her husband. Before long, she realises that she really loves Tomé, and there is a moving scene when this realisation comes to her. The effect on Tomé is enormous: strengthened by the assurance of his wife's love, he is a changed man, and he holds out in face of Jacobo's threats; the latter draws a knife in cowardly fashion when the two come to blows, although he knows that his opponent is unarmed, and it is left to Salvadora to save her husband's life by stabbing her former lover just as he is on the point of doing the same to Tomé. When Jacobo's friends arrive and find him dead, she confesses that she is to blame, and the play ends with her moving speech of faith and gratitude (54):

"¡Dios nos ve!;
tuya soy, buena me hiciste,
¡y hay siempre un cielo, Tomé,
donde las gracias te dé
por el alma que me diste!"

The play, however, goes deeper than this: if Salvadora has been saved from her sense of guilt, not all the credit must go to Tomé. Marquina is at great pains to distinguish between Tomé's attitude before and after he discovers the love his wife has for him. Her own love has been her

salvation, and it is a love all the more creditable for being a love that began as a duty. As she herself says:

"¡Tan de verdad
te quiero, con tal tesón,
que empecé de voluntad
y acabé de corazón!" (55)

And this "will to love" has its roots in her own goodness. At the very end of the first act, Canuto informs her that her husband's accident was no such thing, and tells her of the attempt at suicide (56):

SALVADORA.

"¡La muerte!...

CANUTO.

Sí... Que le duele vivir.
Siempre, los más infelices,
los que arrastran su cadena,
y a nadie cuentan su pena...

SALVADORA.

Y tú..., ¿por qué me lo dices?

CANUTO.

Yo..., porque sé que eres buena."

There is a moment of silence, and then Salvadora goes towards Tomé's room. Canuto goes slowly out into the open air, where sounds of merrymaking may be heard; and, as Cosma is closing the door, the curtain falls on the act.

Salvadora's goodness and her determination at least to attempt to love Tomé so that he may have the sensation that his life is worth living have two beneficial effects: Tomé is saved from having to make further attempts on his own life; and she herself begins to love him in earnest. Marquina's view of life, which includes a lively consciousness of the effect our actions and attitude towards others have on our own fortunes, leads him to point to another

result of Salvadora's laudable sense of duty: Tomé, fortified and encouraged by her new attitude towards him, is at last able to give her the love and sense of protection she needs. It can therefore be said that the play marks a return by Marquina to serious consideration of the problems of marriage, which can give life and salvation to both of the partners, but only if each is strengthened and completed by the love of the other.

Having in mind the criticisms often levelled against verse dramatists to the effect that their ideals are not firmly secured to the dramatic structure, it is as well to notice how Marquina, in this play, brings everything into line with the moral he wishes to draw. This is nowhere more noticeable than in the play's construction, and an example of this is in the endings of the three acts. As the first act ends, Canuto has told Salvadora of Tomé's attempted suicide, "porque sé que eres buena." The second act sees Salvadora trying with all her might to do what is best, but, as the curtain falls, she is in despair, contrasting her own weakness and badness with the sincere uprightness of her husband. But her qualities of goodness and of self-criticism, as seen in these two act-endings, are to bring her the peace of mind which is hers at the close of the play. There is here a harmony of ends and means which calls for no further comment, since it speaks for itself.

Marquina continues to experiment during this period, and "El monje blanco" (1930) opens up what is completely new ground for him, not only with regard to the plot, but also in the technically much more complex nature of the dramatic structure. Normally, until now, Marquina's plays have been based on a single strand of plot, and any minor

strands that may have been introduced have been of such slight importance that even he himself does not seem to regard them as worthy of development: the result is that they are usually left neglected, and, instead of adding to the value of the whole, they detract from it by blurring the main outline while making no positive contribution to the success of the play. "El monje blanco" shows that Marquina, when he likes, can handle the technical aspects of the theatre as well as anyone, and this ability, together with the beauty of the plot and the fineness of the poetical expression, provides a play worthy of the author at his best.

Unlike the three plays immediately preceding it, which are straightforward three-act plays, "El monje blanco" has three "jornadas" which are divided into twelve "retablos," with two "intermedios," a "proscenio" and an "epílogo": this gives the dramatist much wider freedom of movement to escape from the dull monotony which spoils some of his other plays of this period, and he takes his opportunity well. He skilfully introduces the various elements in the order best calculated to maintain interest, which also happens to be the logical dramatic order.

The play opens, for example, with the presentation of the problem of Anabela, who, it seems, will be unable to marry Piero, in spite of the fact that they love each other: the reason is that Anabela is looking after a young child, Mayolín, and the fact that he calls her "madrecita" is causing village tongues to wag. Piero believes in Anabela's good faith, but cannot bring himself to marry her while she remains in an ambiguous position. He is, however, prepared to fight Bertone, when the latter taunts Anabela, but fray Can, the lay brother from the nearby

Franciscan monastery, described by Bernadona as "¡Un bobo de Dios!" (57), succeeds in separating them, although it earns him the insults of Bertone.

The remaining "retablos" of the first "jornada" introduce us to fray Matías, the learned but arrogant friar, who is keen to become the new abbot of the monastery; the Provincial, who is visiting the monastery; and fray Paracleto, who is responsible for the new image of the Virgin Mary which is being inaugurated that day. Fray Can's simple faith earns him a miraculous vision of the Virgin. As the "jornada" closes, the Provincial announces that he will that night hear the confession of Paracleto, whose mind is far from tranquil. The act, therefore, has presented a problem - that of Mayolín - and has shown the troubled mind of fray Paracleto, the hard-heartedness of fray Matías and the simple, mystic faith of fray Can. Marquina has here carried out his exposition as well as in any of his other plays, but with the additional advantage of still having some very significant cards to play.

What these cards are, we begin to see in the confession fray Paracleto makes in "flash-back" form in the second act. He is the former Count Hugo del Saso, owner of the territory where the play takes place, and his confession explains why he should now be in the monastery. His fiancée, Mina Amanda, became separated one day from the main party when they were out hunting, and she came across a village girl, Orsina. Flaunting her jewels before the peasant girl, she finally offered her a precious necklace, on condition that the village lass would remove it with her teeth from the muddy depths of the lake. Amanda threw it in, but Orsina refused to go for it, and seized Amanda by the throat. On the arrival of Hugo, who had heard Amanda's

cry for help, Orsina resolved to win his love.

This she does, and, as the "flash-back" continues, Hugo takes her to his palace, where he showers expensive gifts upon her. Orsina, whose first idea was to obtain costly clothes and jewels like those of Amanda, falls sincerely in love with Hugo, but the latter cannot forget the worldly nature of the bargain they had struck, and regards her as a "gold-digger." He soon tires of her, and is about to send her away when Amanda comes in, and there is a moving scene in which Orsina gives her rival a pearl necklace "to repay her debt" and then announces that she is going to have a son by Hugo. Having said this, she returns to her hovel, dressed in the same rags as those in which she left it.

Amanda will have her revenge, and, with the support of Hugo's mother, she declares that the only thing that will prevent her from breaking the engagement and returning to Germany to find a champion who will defend her honour will be if Hugo exiles Orsina, destroys the hut, and brings her the heart of Orsina's son on a tray. Maddened, he agrees, and arrives at the hut after his men have carried off Orsina. He is about to kill his son, having already killed Orsina's father, Capolupo, when fray Can intervenes, and arranges to take the child to live with Anabela. Fray Paracleto is Count Hugo. At the end of his confession, the Provincial withholds the absolution, not surprisingly, since Hugo clearly still regards Orsina as a "mala mujer" and, far from being truly penitent, blames her for everything. As the act ends, a mysterious visitor, "El monje blanco," calls at the monastery, asking for fray Paracleto, and is told that he may see him the following day.

The third act takes us back to the problem with which Piero and Anabela have to deal. Fray Can suggests tying the child, while sleeping, to a tree, sure in the hope of a miracle. In the convent, the white monk (who is Orsina) confronts Hugo. Significant is the similarity between the Virgin he has carved and Orsina, even down to the clothes she wears, and which she was given by him. He speaks harsh words to her, and resolves to destroy the image. Fray Can sees her in his cell, and mistakes her for the Virgin. There is a fine touch in her instinctive delight at this, after all the recriminations of Hugo and the bad reputation she has largely enjoyed, mostly through the faults of her mother, which are undeservedly attributed to her also. The scepticism of fray Matías is in contrast with the kindly understanding of the Provincial. There is a "small miracle" when Orsina comes upon her son, and is taken by the whole village as the Virgin. The Provincial instructs Hugo to live with his wife and son for a year, and to carve a new image, as like Orsina as possible, only this time in wood. He does so, although never telling his son that he is his father. On the very last day, his son calls him "father," and Hugo resolves to remain with his family, hoping that the Provincial will forgive him. The Provincial arrives in time to hear this, and reminds him that the monastery would be the easy way out. His real duty is to be where his responsibilities are.

Such a summary as we have just given can, of course, convey little of the charm of a play such as "El monje blanco," and here, as in so many other parts of our study, we have provided such a synopsis because Marquina is not a writer with whom one can expect many people to be familiar.

If one looks closely at "El monje blanco," one sees at once that, in spite of its more complex conception, and in spite of its apparent novelty, it is founded on ideas and ideals which Marquina has already been developing in his earlier works. There are all kinds of little details which make us recall earlier plays by Marquina. When Bernadona, for example, describes fray Can as "¡Un bobo de Dios!" (58), it is significant that Marquina has her do it "riendo, compasiva." The echo is of Santa Teresa, who, in "Pasos y trabajos de Santa Teresa de Jesús," says to the demented Lucía (59):

"Quando te den la limosna,
bésalas y que en tus besos
reciban ellas un tanto
de las llamas de tu incendio;
dispénsales la merced
de tu locura, a su acierto;
y, una completada en otra,
¡Dios os premie desde el Cielo!"

Elsewhere in the same play, Teresa says (60):

"¡Cómo se parece a Dios
la ceguera de las almas!"

There is, of course, no suggestion that fray Can is mentally deficient as Lucía is, but there is the same note of sympathy evident in Marquina's touch as he describes the humble, the slow lovers of God. Even in his earliest years as a writer, at the time when he came nearest to being anti-clerical, Marquina always had a soft spot in his heart for those who suffered because of their devotion to the Christian cause. His article on Verdaguer (61) owes as much to this as to any desire on the part of Marquina to attack the powerful prelates and politicians. Thus, in

"El monje blanco," a simple phrase, "¡Un bobo de Dios!", spoken compassionately by a village woman, at once tells us a great deal of what we want to know about fray Can's character: in a play by Marquina, the only possible interpretation to be put on the phrase is that fray Can is a good, sincere man. With light strokes such as this, Marquina can paint much and well.

Miss Isabel Snyder, in her edition of the play (62), calls it "one of the most perfectly developed and one of the most successful of Marquina's plays." (63) In this, we are at one with her. Unfortunately, she goes on to say that the play "also represents Marquina's later tendency to uphold the family and religion as the basis of individual salvation and happiness and the betterment of the social system upon which a state is founded." (64) This, a harmless enough remark in itself when seen out of context, must nevertheless be disputed when it is considered against the background of the general tenor of Miss Snyder's introduction. García Díaz has already had occasion (65) to question a remark she makes in connection with "La vuelta del rebaño" (66):

"At the end of 'La vuelta del rebaño,' zarzuela, 1903, the audience cried out for the head of the author. Not much of a success, this play does reveal that Marquina had reached some sounder ideas on economy and the traits that make for stability of society."

García Díaz rightly draws attention (67) to the fact that "La vuelta del rebaño" is devoid of any reference either to economics or social stability. We may go further and suggest that Miss Snyder's preoccupation with matters such as these, and her horror of ideas of the kind expressed in "El pastor," have blinded her to much that is essential in

Marquina. She writes, for example (68):

"Marquina spent ten years in this struggle for a path to his own and his country's salvation. While it is possible to trace in Marquina's early works these conflicting ideas, it is almost impossible to classify them. He seems to be a mixture of the Romantic, the Pantheist, the believer in Prime Matter, the dejected defeatist, the optimistic struggler, the denouncer of the tyranny of kings, the denier of the Christian religion, the worshipper of Blind Force, the man of vague faith, the man of free will struggling with the weaker flesh, the man of higher aspirations."

It is, of course, quite true that Marquina's earliest writings do not reflect a belief in orthodox Christianity; but it is quite unjust to attempt to pass off the young Marquina as "denier of the Christian religion" and still more unjust to describe him as "the worshipper of Blind Force." We have never attempted to deny the existence in Marquina's early works of a strong vein of anti-clericalism, which may or may not have been justifiable. As is the case with so many other anti-clerical Catholics, denial of the Christian religion is always far from his thoughts. There is a fragment of his article on Verdaguer which shows how much he respected the great clerical poet of Catalonia, and which also disproves completely Miss Snyder's unfounded accusation about "Blind Force," which, far from being worshipped by Marquina, was abhorred by him (69):

"...Cuando los poderosos atacan y el humilde es combatido, no preguntéis nunca ¿por qué? y poneos del lado del humilde. Pensad que éste no tiene más interés en la tierra que el de la verdad y los otros se mueven trabajosamente aplastados por el peso de innumerables intereses, el rango, la jerarquía, la representación política, el dinero, el poder, la envidia, el miedo, etc.; intereses que, en su mayor parte, son injustos y enemigos de la verdad."

It is because of all this that we feel bound to point out the inaccuracy of Miss Snyder's observation, with regard to "El monje blanco," that it "represents Marquina's later tendency to uphold the family and religion as the basis of individual salvation and happiness..." (70) The remark is inaccurate on two grounds: it gives the mistaken impression that Marquina attributes importance to the family only after his early "political" phase has come to an end; and it might also lead the careless observer to suppose that Marquina's interpretation of the family's rôle is the orthodox Christian one. We have tried to indicate, from time to time, what his approach to this question is, and it is obvious that, while Marquina's view of the family in no way contradicts that of the Church, yet he holds it for other reasons. His conception of "la vida viva" is more essential to it than is Christian doctrine.

On a first reading of Marquina's plays in chronological order, the question that comes to mind on taking up "Fuente escondida" is whether the writer will maintain the ground gained in "El monje blanco," in spite of the fact that there is, in "Fuente escondida," only one "escenario para los tres actos." If he does, there is hope for the future; if he does not, then the earlier play may well be considered as a piece of well-constructed theatre, and no more.

In "Fuente escondida," Marquina not only holds his ground, but moves ahead, dramatically, poetically, and also puts some additional touches to the set of ideas he has been expounding throughout his career. The subject of the play is a highly emotional one, but the emotions are so true to life and the problems raised are so real that the play is universal in its appeal in a way that those preceding it are not. These problems are all closely interlocked,

and Marquina is able to give the play complete unity of matter and form, yet without relapsing into monotonous repetition or excessive preaching at the audience, which are his characteristic faults.

Motherly love has always been one of Marquina's favourite topics, and it is a short step from that to filial duty. These two virtues, if wrongly understood, can become harmful, and Marquina, in emphasising this, clarifies his position on the subject. The most important character is Nadala, and her problem is that her mother, who had provided her with a complete trousseau, nevertheless exhorted her from her deathbed to remain at the family farm, and to administer it for her rather irresponsible brother, so that it would never have to pass out of the family's hands. She must therefore live there with her brother Ramón and his wife Berta, with all the strife that such a situation is likely to bring in its train. Nadala realises what all this means to her as a person (71):

 "¡Aquella madre!...
Me dejó en una mano
su voluntad de vida;
en la otra..., sus trabajos;
me abrió el camino..., pero
me prohibió pisarlo;
y me dió el corazón...
¡Y le puso candado!"

Nadala does love the "masía," but she is also ever aware of the fact that she is capable of higher love, in terms of human beings as well as of farms and the like. Her love, hidden away deep down inside her, is the "fuente escondida" that gives the play its title and of which she speaks on more than one occasion to Sisqueta, a young village girl who is her friend. When the hidden waters of

love that run deep break through at last, Nadala, of whose hitherto unspoken love for Sintu the roadmender we have for some time been aware, is transformed, and, when she tells Sisqueta of her happiness, it is easy to see how little Marquina is in favour of the sacrificing of one's individual emotions in the name of deathbed promises or rolling acres (72):

"¡Con qué fuerza salta el agua!...
¡Todo se lo deja atrás:
madre, hermano, campos, casa!
La tierra que fué su cárcel
se funde, cede, resbala,
y allá se va el corazón,
que asusta seguirlo. ¡Escapa
como las abejas, cuando
para enjambrar se desbandan
y suben al sol, dejándose
por el aire las entrañas!..."

As can readily be seen, the work offers plenty of opportunities for good characterisation, and Marquina has taken these opportunities well: it is no exaggeration to claim that the characters on the whole, major and minor, are better drawn here than in any of his other plays to date - we see all the human kindness of Ramón, who loves his sister dearly; the natural exasperation of Berta, who sees herself faced with the prospect of having her sister-in-law living with them for the rest of her days; the sweet sincerity of Sisqueta; the loyalty and affection of the farm workers; and the effect on someone as fundamentally good as Sintu of shocks suffered in his youth - he is the bravado because of the "dura mirada" Nadala gave him one day, although the respect he has for his dead mother has always continued to influence him (73).

But Nadala's dead mother is the one who most influences

the course of the play, and in this respect "Fuente escondida" completes Marquina's theory of love, by correcting any tendency to overestimate the appropriate range of a mother's influence, which should not stretch beyond the grave and force the children to lead abnormal lives. A mother's love is of first-rate importance (Marquina, of all people, would be the last to deny it), but normal sexual love and marriage should not let it stand in their way.

The play is characterised, too, by good poetic writing of a type admirably suited to the verse drama: for example, Sintu's description of Berta would be hard to equal in force and economy (74):

"Ni buena..., ni mala...
¡Fango en que morder no pueden
las ruedas; en que resbalan!
¡Que no prende... y que detiene!
¡Que no es tierra... y que no es agua!"

Both the quality of the dialogue and the handling of the dramatic mood are also excellent, as may be observed in the scene in the first part of the third act, where Ramón, Berta and Nadala are trying to settle the question of the latter's possible marriage with Miquel: to begin with, the interview is marked by that insincerity which the normal conventions demand, especially on the part of Berta, who feels it necessary to make her husband think that what she really wants is the happiness of his sister, but, as always in such conversations, a critical point is reached when such insincerity is no longer possible, and some plain speaking follows (75). Ramón's position is a very difficult one, and Nadala makes things easier for him by agreeing to marry Miquel, and he saves himself from his

sense of guilt by assuming, in face of all the evidence to the contrary, that this will bring her happiness.

It is Sintu whom Nadala really loves, however, and all her harshness to him has been for that very reason. But her love for him is too strong to be disguised by such means and she fortunately tells him of it in time - so great is this water of love that everything else pales into insignificance alongside it (76).

"El monje blanco" was written in 1930, "Fuente escondida" in 1931, and it was as late as 1943 that there appeared "María, la viuda." In the interval, Marquina continued to write plays, some of which, like "Teresa de Jesús," we have already discussed. Others, such as "El estudiante endiablado," are commonplace and dull. With "María, la viuda," we once again have Marquina writing at somewhere near his best. The arbitrary handling of "El estudiante endiablado" is left far behind, and everything in "María, la viuda" has its explanation. The play is interesting enough in itself, but it gains in interest for us when we view it in the light of what we have called Marquina's "basic themes." In this chapter, we have seen how they recur over and over again, with some unavoidable repetition, but always with something new added, or with some new facet of the few basic problems thrown into focus.

Is salvation to be found in the monastic life or in applying Christian principles to everyday life? The problem arose in "El monje blanco," and this may seem to be the problem set in "María, la viuda," but Marquina correctly avoids setting these up as two mutually-excluding alternatives. Simplicio, the hermit, gives the first clue to the real message of the play, when he says to his widowed

sister, Paula (77):

"No hay buen suelo de jardín
cuando trae vicio la planta;
yo estoy cada vez más ruin,
tú eres cada vez más santa.
Latines y ordenaciones
malogran mi cobardía;
en ti alumbrá perfecciones
el barro de cada día.
.....
Una hija os nace: así tiene
lámpara viva tu altar."

The monastic life, then, is not necessarily to be preferred to a more normal existence, and Paula should remember that she, as a mother, has means of grace which are denied to her hermit brother. If her desire to enter a convent is delayed by her daughter's need of her, there is a reason for this (78):

"Dios te retardó sus bienes
ipara ungir toda una vida
de mujer sobre tus sienes!..."

Nor can it be said that the life of the world is necessarily preferable to that of the cloisters. When Simplicio dies, his appearance in the form of a saintly vision to his sister makes it quite clear that he has attained salvation. Where, then, is the message of the play to be found? The choice is evidently not simply between the life of the cloisters and that of the world, for Simplicio the hermit and María the widow both have everything to commend them. If Paula's approach to the problem of working out her salvation is a mistaken one, it is not merely because she takes the veil, but rather because of the attitude and the circumstances in which she does so. The sacrifice she makes when she leaves behind home and daughter is a real

one, but nevertheless vain and selfish. She prays to Jesus, and her daughter becomes merely an additional factor in gaining merit (79):

"¡Déjale a mi profesión
su calle de la Amargura!
Siga encendido el hogar;
volver la espalda a un desierto,
¿qué valdría?..."

She finds her duty in the words of Jesus (80):

"Deja padres, casa, hermanos,
todo, y sígueme." ¡El lo dijo!

SIMPLICIO.

¡Más! ¡Pensando en los humanos,
dijo: 'Madre, éste es tu hijo.'!"

In spite of her daughter's pleas, she decides to enter the convent, and it is for Marquina to show us his disapproval of this decision in a way which is not just another sermon. He does so very successfully by having us contrast Paula's whole attitude to life and salvation with that of another widow, María.

María's son, Nacín, has been missing for two years. The audience knows him to be dead, killed in a quarrel with Dionisio over Isidora, Paula's daughter; but María does not know this, and fears for her son. María is, above all else, a mother (81):

"Lo único cierto,
faltarle madre, si llora."

It is suggested to her that he may have been killed in a fight, since he went off armed with a dagger. She prays

that, if this is so, her son's assassin may be brought to justice. But her capacity for compassion is greater than this would lead us to believe. She shields the wounded Dionisio in the face of the suspicion of her neighbours, for the sake of the mother he once had (82); and she finds in him something of her own son, praying to the image of the Virgin Mary (83):

"Tú, a todos nos diste el tuyo
y yo, en todos, busco al mío!"

For María, Christ, carrying the cross and crucified on it, is a living lesson (84), and it is this aspect of her faith that gives her strength to continue to protect Dionisio even after she knows that he has killed her son. Her decision is not made without a struggle, but, in her humility, she is ashamed even of this moment of inner conflict (85). Her action brings faith and salvation to Dionisio (86).

It is in the contrast between María, la viuda and Paula, the widow turned Mother Superior, that the lesson of Marquina's admirable play is to be found. Simplicio contrasts Paula's "afán de merecer" with María's "misericordia al día." Paula's religion has degenerated into a proud, selfish effort to gain her own salvation by ignoring her earthly responsibilities. She wishes to outdo all others in her saintliness, and her visit to María is to find out the features of María's holy life in order to improve upon them. One might almost say that she has fallen into that most dangerous of traps, which is to be proud of being humble. But she learns from María, becomes ashamed, and, for the first time, truly humble. The alcalde gives us

the key to the whole play when he says (87):

"Quede, María, en su hogar
y en su quehacer castellano;
¡ponga en la tierra alma y mano
y apriétela, hasta sacar
sobrehumano, de lo humano!"

The play, then, does not present us with the false choice between faith and works. Just as Marquina always insists that life and love go together, so here he emphasises that faith and good works must go together; and good works are not to be achieved by refusing to face up to the difficult decisions life forces us to make. We may not devote ourselves entirely to God in the cloisters, if, in so doing, we leave undone His work outside. For Marquina, the importance of the mother's share in God's work in the world is difficult to overemphasise.

The plays we have been discussing in this chapter are those which we consider to be Marquina's greatest achievements. We have seen how the themes of love, the mother, family relationships, and so on, arise again and again. We have been able to observe his use of large-scale symbolism, as in "La ermita, la fuente y el río" and "Fuente escondida." How characteristic this is of Marquina is shown by the number of titles which follow this pattern: "Agua mansa," "Cuando florezcan los rosales," "La hiedra," "Fruto bendito," are a few examples of the tendency.

A study of Marquina's verse drama shows that his objectives are limited. The themes, though important, are few. His poetic technique as seen in the plays is admirably suited to his purpose, which seems to be to devote all

his energy to the propagation of this limited range of ideas. We have already noticed (88) how Marquina can develop an image with great consistency. This characteristic finds a parallel in another feature of his imagery, which is the way in which he holds on to an image through play after play, sometimes modifying it only slightly to meet the new demands made on it, and at other times giving to the same object an entirely new symbolic value. Where the image is essentially the same, Marquina is open to the charge of being unimaginative. The fact that he is a strongly didactic writer is his best defence: no one who reads his plays one after the other can fail to grasp the moral lessons they contain. It is when he uses an object, such as a river, to represent different concepts at different times, that his defence can be turned against him. His meaning, of course, is still clear (indeed, it is at times so clear that it does not surprise and delight us as great poetry should), but one occasionally longs for some variation, for some addition to the few well-worn images.

The image which he favours above all others is that to which we have already drawn attention: plants, with their roots and their fruits. This, in its simplest form, is spoken by the mad little Lucía in "La muerte en Alba" (part of the early trilogy on St. Teresa):

"quiso ser
hortelana de sus huertos;
sus trabajos eran tierra,
sus lágrimas eran riego;
su corazón, la simiente
que germinaba muriendo,
¡y el árbol que ella plantó
ya ha dado flor en el huerto!..." (89)

In "El pavo real," the king says to the young Delí, before sending him out into the world (90):

"Sangre de tus plantas da a los pedernales;
carne de tu pecho prende en los zarzales;
haz tuyo el camino que dejes atrás
y trae del camino, contigo, si vienes,
siembra de las flores que en él hallarás."

Alongside this, we may lay Cordalia's words in "Cuento de una boda" (91):

"Hoy no tiemblo ni doño. Purifica el dolor
mis ansias; sé que a Dios llega todo el que gime;
que la sangre da rosas; que el perdón nos redime,
que el triunfo es de los tristes... ¡Perdóname,
Señor!"

The picture of life as seen in the plants is not complete without blood ("Sangre de tus plantas da a los pedernales"; "que la sangre da rosas"). The blood, fairly obviously, represents suffering, hard experience, which is so bound up with Marquina's view of life.

The question of roots and the lack of them was fully discussed at an earlier stage (92). The idea of the fruit as the culmination of useful life is summed up in "Fruto bendito": although Marquina attributes great spiritual significance to love, he nevertheless insists on the importance of its physical side and of its fruits. Andrea, in "Fruto bendito," does not understand this; she thinks that she can qualify for motherhood without the pain and suffering that childbirth involves, but don Abel realises the overwhelming claims of Roldo and Dionisia to the child who is the fruit of their love. They may both have sinned and made mistakes, but their rights as parents

cannot be ignored (93):

"¡Así!..., la razón del fruto:
¡no la hay, en amor, más grande!"

If love gives fruit, it may also be compared to fruit, in the shape of a flower, as in "El pavo real," where the Vizier says (94):

"Se ha de arrancar el amor
del corazón, bruscamente,
como se corta una flor
antes que doble la frente."

And there are countless other examples of the way in which Marquina keeps returning to the plant world for the imagery he needs.

Another image group greatly favoured by Marquina is that of water, rivers, dew, etc. In this, he is not quite so consistent, and one could not base on a study of this group any conclusions other than that which we are seeking, which is to show his tendency not to look far for new and striking modes of expression. "La fuente" and "el río" are used in "La ermita, la fuente y el río" (95). There is the "water of love" in "Fuente escondida" (96). And, in "El pavo real," Delí says to Aissa (97):

"Dolorida sonriente,
tu belleza canta y llora
como el agua de una fuente
que, al refrescar el ambiente,
fatalmente se evapora..."

Again, in the same play, Aissa gives voice to her thoughts:

"No volverán tampoco... No vuelve nada... Vanos
fueron los sueños de mi vida rota...
Cogí un puñado de agua entre mis manos...
Se escapó entre mis dedos gota a gota..." (98)

In "El rostro del Ideal," Urso recites a "trova" on the subject of the disdain shown him by Margarita (99):

"Mi amor, que es mi desconsuelo,
cae en ti que lo desdeñas,
tal como cae en las peñas
agua llovida del cielo...
Agua estéril que te empeñas
en deshacer con tu anhelo
el roquedal donde sueñas,
no llegarás hasta el suelo
cobrando flores risueñas;
pero tendrás un consuelo,
agua-amor; y es que, a su vuelo,
ite beberán en las peñas
lasavecillas del cielo!
Mi amor tendrá ese consuelo!"

Occasionally, the image is so inadequate and unsatisfying as to make this dogged persistence almost annoying: the following example is from "La Santa Hermandad" (100):

"perdí veinte años, el brío
de mi vida, inútilmente;
como en un charco baldío
se pierde el agua de un río
del que sellaron la fuente!"

But "El rey Trovador" provides us with a beautiful picture in

"y hoy el rocío es compasión de llanto..." (101)

which is reversed completely in "Cuento de una boda," where

Alepo me ha of

"el tierno
rocío de una lágrima..."

(102)

NOTES.

- (1) O.C., III, p.1355.
- (2) idem, p.1356-7.
- (3) idem, p.1355.
- (4) Aubrey F. G. Bell: "Contemporary Spanish Literature," London, 1926. p.219.
- (5) O.C., I, p.1238.
- (6) O.C., III, p.994.
- (7) idem, p.995.
- (8) idem, p.996.
- (9) idem, p.1024.
- (10) idem.
- (11) idem, p.1028.
- (12) O.C., VI, pp.969-1013.
- (13) O.C., III, pp.960-962.
- (14) T.S. Eliot: "The Three Voices of Poetry," London, 1953. p.10.
- (15) idem, p.21.
- (16) O.C., III, pp.963-4.
- (17) idem, pp.968-9.
- (18) idem, p.969.
- (19) O.C., II, p.155.
- (20) O.C., III, p.969.
- (21) idem, p.968.
- (22) idem, pp.990-2.
- (23) idem, p.992.
- (24) idem, p.978.

- (25) *idem*, p.944.
- (26) *idem*, pp.945-6.
- (27) This is not the same as saying that she is a "bruja" or witch: Marquina carefully defines what he means by each of these terms in his notes to "El retablo de Agrellano" - O.C., III, pp.1320-1.
- (28) O.C., IV, p.155.
- (29) Pablo García Díaz: "Introducción a la vida y al teatro de E. Marquina" (Doctoral thesis, Madrid, 1952, unpublished). p.177.
- (30) O.C., IV, p.137.
- (31) *idem*, p.13.
- (32) *idem*, p.17.
- (33) *idem*, pp.21-22.
- (34) *idem*, p.22.
- (35) *idem*, p.25.
- (36) *idem*, p.135.
- (37) *idem*, p.41.
- (38) Eduardo Juliá Martínez: "Eduardo Marquina, poeta lírico y dramático" - Cuadernos de Literatura Contemporánea, 3-4, Madrid, 1942. p.123.
- (39) *idem*, p.141.
- (40) *idem*, p.123.
- (41) O.C., II, pp.1205-6.
- (42) *idem*, p.1180.
- (43) O.C., IV, pp.54-5.
- (44) *idem*, p.55.
- (45) *idem*, pp.85-6.
- (46) *idem*, p.125.
- (47) *idem*, p.141.

- (48) *idem*, pp.142-3.
- (49) *idem*, p.148.
- (50) *idem*, pp.148-9.
- (51) *idem*.
- (52) *vide supra*, p.188.
- (53) O.C., IV, p.85.
- (54) *idem*, p.696.
- (55) *idem*, p.690.
- (56) *idem*, p.600.
- (57) *idem*, p.712.
- (58) *idem*.
- (59) O.C., I, p.1209.
- (60) *idem*, p.1205.
- (61) *vide supra*, pp.12-13.
- (62) Isabel Snyder: "El monje blanco," ed. with biography, notes, illustrations, and vocabulary. New Orleans, Louisiana, 1951.
- (63) *idem*, p.i.
- (64) *idem*.
- (65) P. García Díaz: *op. cit.*, p.54.
- (66) Isabel Snyder: *op. cit.*, p.4.
- (67) P. García Díaz: *op. et loc. cit.*
- (68) Isabel Snyder: *op. cit.*, p.2.
- (69) *vide supra*, p.12.
- (70) Isabel Snyder, *op. cit.*, p.i.
- (71) O.C., IV, p.983.
- (72) *idem*, p.1014.

- (73) *idem*, p.937.
- (74) *idem*, p.1009.
- (75) *idem*, p.1001.
- (76) *idem*, p.1014.
- (77) O.C., V, p.765.
- (78) *idem*, p.766.
- (79) *idem*, p.809.
- (80) *idem*, p.817.
- (81) *idem*, p.827.
- (82) *idem*, p.840.
- (83) *idem*, p.843.
- (84) *idem*, p.870.
- (85) *idem*, p.881.
- (86) *idem*, p.894.
- (87) *idem*, p.897.
- (88) *vide supra*, pp.139-145.
- (89) O.C., I, p.1205.
- (90) O.C., III, p.595.
- (91) O.C., II, p.529.
- (92) *vide supra*, pp.145-146.
- (93) O.C., III, p.1342.
- (94) *idem*, p.633.
- (95) *vide supra*, pp.196-197.
- (96) O.C., IV, p.1014.
- (97) O.C., III, p.616.
- (98) *idem*, p.647.

- (99) O.C., I, pp.1016-7.
- (100) O.C., V, p.513.
- (101) O.C., II, p.162.
- (102) *idem*, p.543.

Chapter VII.

Another set of themes to which Marquina devotes particular attention is that connected with the question of personal freedom (in the ethical sense of the term). We have already seen (1) how "Ebora" resolves itself into a study of the extent to which the individual may continue to make personal decisions in time of war.

Marquina's interest in kingship is another aspect of the same problem, and "El rostro del Ideal" (2) is a worthy treatment of it. The same aspect appears in "El último día" (3). Marquina considers (4) that this short play in one act shows greater promise of achieving the desired background than "El rostro del Ideal," which precedes it. He regrets his failure to develop it into a full-length play. The plot is a simple one, ideal for a one-act play of this kind, and perhaps is even improved by the shortness of the work: Marquina has not found it necessary to "pad" in the way to which so many of his other works have accustomed us; but, apart from its possible value in helping Marquina in the working out of his trouvadour problem - as a bridge between "El rostro del Ideal" and "El rey Trovador" -, the work is in itself of little importance. It contains little that is new, although, in fairness to Marquina, it must be said that he was probably attempting nothing new, and that he has written a very acceptable one-act play.

The play tells of a gaoler's daughter, who has fallen in love with a prince who has been in captivity there. In the early stages, a battle is going on in the city which can result in a victory for the prince's followers. News soon comes that they have triumphed, and this is a blow to the girl Dina, for it spells the "último día" of her love

for the prince. He will now go away and leave her, returning to his rightful place in society and becoming king. Reno emerges from his cell, and is astounded at the news. At first, he seems to be torn between his love for Dina and his destiny as king, but Dina observes (5):

"Más que el amor que acomoda
a un dulce olvido los pechos,
¡puede la vida, con toda
la realidad de los hechos!"

and, later (6):

"Sí, príncipe... Y más
que la vida y su camino,
¡la majestad de un destino
que encierra el de los demás!"

Reno's difficulty resembles that of Ladislao, but the struggle between his love and his duty is of a lower order than the conflict we have already noted in Ladislao's mind. He may declare (7):

"¿Escaparé a una prisión
que sólo el cuerpo aprisiona,
para darle, en mi corona,
cárcel a mi corazón?"

but this speech suggests selfish anger rather than deep emotional conflict, and one feels that Dina will be the one really affected.

Nevertheless, Dina's parting words to Reno and her closing speech remind us of Reno's sad lot, of which he himself is probably not yet aware (8):

"Y es la vida:
ella tiene una medida
y otra tiene el corazón.
A él mismo esta voz de gloria
le está sonando a dolores,
porque hoy empieza su historia,
pero acaban sus amores.
Que, en la eterna oposición
de sus distintos dictados,
la vida y el corazón
tienen los días cambiados!"

In "Por los pecados del rey," written in 1913, Marquina returns to the themes of the political problems of the monarchy and the human problems of kingship, which have already appeared, in very different form, in works such as "Doña María la Brava," "El rostro del Ideal," "El rey Trovador" and "El último día." Ladislao is the example of the king who resents the loss of personal freedom that his position involves, and who, in a moment of crisis, will reject that position in order to safeguard his own individual personality. Reno, in "El último día," illustrates the same aspect of the problem, although in his case it is not he who suffers but the woman who loves him. In "Doña María la Brava," Marquina portrays King Juan, whose difficulty is that he is a weakling and a misfit, incapable of governing Castile, and dominated by the Constable, don Alvaro de Luna. In "Por los pecados del rey," we see both sides of the question.

Felipe IV, another weak king, is completely dominated by the conde-duque de Olivares. The extent of this domination, and the effect it has on the king's subjects, is seen in the first act, where a group of loyal Castilians are assembled to welcome the king. They await him with eager anticipation, but all their eagerness is taken away from them when the Alcalde reads an order issued by the conde-duque: the king's visit is to be unmarred by any

popular manifestation, and severe penalties will be meted out to anyone who takes advantage of the royal presence to make complaints or requests of any kind. Roque speaks for them all when he says (9):

"Señor mi alcalde, esto es nuevo;
que en otros tiempos no usaron
darnos oídos los reyes,
las bocas atenazando."

But the Alcalde replies that the king needs to be pitied, for he is powerless in the hands of Olivares. The whole play is to be concerned with the movement to free the king from the tremendous influence of his favourite.

On the arrival of the king, we begin to see what sort of a person he is: a likeable man, but whose weakness in a person of his position is an influence towards evil. He is greatly impressed by María Candado, who is a variation on Marquina's favourite type of woman, the strong, independent, and yet immensely loyal Castilian who speaks with the voice of her people, and who, in her struggle for the good of that people, will not allow herself to be bought off. But few indeed are the women who will struggle with all their might for an abstract cause, and Marquina is a sufficiently experienced observer of the female psychology to realise this.

Costly wars all over Europe are causing Castile to be neglected to such an extent that her agriculture and industry are very much on the decline. Her people are suffering hunger, almost famine, and the king, completely ignorant of the situation, thanks to the state of disenlightenment in which Olivares keeps him, is doing nothing

to put matters right. His Castilian subjects are resentful, and María, from her first meeting with the king, gives voice to the general discontent. Even when she has been taken by the king to Madrid, where she becomes a celebrated actress, she maintains her honourable position, and refuses to be distracted from her purpose by the king's amorous approaches. She is about to flinch, however, and is unwilling to take part in the plot to remove Olivares, when her love for Juan del Soto, a prisoner of Olivares, is seen to lead her to cooperation with the rebels (10).

Juan del Soto, of whose relationship with María we were made aware in the first act, has come as a courier to the king, from Portugal, where he has been on service; but Olivares has detained him, and he will be put to death unless he destroys the despatch he brings. He has been given a day's grace in which to make up his mind. On María's presence in the Buen Retiro, as a "bait" to draw the king, depends the success of the plan drawn up by the dissident nobles, who are anxious that Soto should be able to present his despatch to the king, and so bring about the downfall of Olivares. María, who has had more than enough of courtly intrigue, is unwilling to offer assistance, and wants to return to her native region, but, when she learns that it is Juan del Soto who is being detained, she agrees to help, and the plans eventually work out successfully.

For this to happen, María's love and her ideals have had to complement each other, which, for Marquina, is one way of expressing his conception of love as a nobly spiritual emotion, where beauty of the mind and of the soul is of as much importance as physical beauty. Her love has caused her to suffer, which, again, is typical of Marquina,

who looks upon suffering as being essential to true love, which can never be properly appreciated if it has not involved sacrifice.

The king's great sin seems to be inadequacy, but, although he is aware of his failings, he does not consider himself to be wholly responsible for them (11):

"No he sido
por voluntad de Dios afortunado.
De tanto daño como os he causado,
sangra mi corazón en lo sufrido;
¡por fuerza es el castigo de un pecado
que está en mi sangre y yo no he cometido!"

This passage seems to support the idea that Marquina is gently pointing out the defects and disadvantages of a hereditary monarchy which places so great a responsibility on shoulders completely unfit to carry it. This is not to say that Marquina is against the monarchy as an institution, but he is sensitive enough to see, not only the harm that can be done to a country by a weak king such as this, but also the harm such a person can do to himself by worrying about his inadequacy.

Those who see Marquina as a purely political writer in his early phase, and in his later phase as a writer still preoccupied with political matters although better able to disguise his preoccupation, would do well to examine closely the plays in which he touches on the theme we have just been discussing. What stands out in them is the way in which the individual and his personal problem are always at the centre of things. Blind, sweeping attacks on the monarchy as an institution are never in evidence, if we may except the single poem cited at an earlier stage (12) and written long before Marquina reached

full maturity. Apart from this, the only play in which this problem might conceivably be interpreted as being treated from a political stand point is "Por los pecados del rey," which is as open to misappropriation as Lope de Vega's "Fuenteovejuna."

Marquina's reaction is ever one of pity when he is confronted with a poor mortal who must sit on the throne in lonely state. The creative artist, more conscious than most other men of the full meaning of the great sacrifice this involves for the individualist, sympathises with one after another of the characters who find themselves in this situation. Marquina is at pains to show how personal desires and duty are in conflict, and how difficult is the decision. Yet, in spite of this, the lesson is always the same: duty is supreme in its demands, and the individual who has been chosen to bear this exalted rank must subdue his own will and follow duty, taking with him Marquina's sympathy and our own.

To a certain extent, the question of individual moral freedom is involved in the don Juan legend. Don Juan, according to Dr. Marañón (13), is as he is for biological reasons, and, if one accepts this view, one is obliged to consider in what degree don Juan may be held responsible for his actions. Is he sufficiently free to be able to decide for or against them? The don Juan type also introduces the problem of freedom in another guise, since the great lover's reluctance to marry may, as we shall see, be occasionally prompted largely by a reluctance to lose the freedom enjoyed by a bachelor. The don Juan theme is present in several of Marquina's plays, and we shall look first at the work where it is most obvious and most

deliberately introduced.

This is "Don Luis Mejía," which Marquina wrote in collaboration with the Cuban diplomat, Alfonso Hernández Catá. In a note in the "Obras completas," Marquina discusses the nature of the collaboration, his attitude to collaboration in general, and the conception of don Luis, with the essential features that distinguish him from don Juan. There is a precise indication of the extent to which Marquina and Hernández Catá allow themselves to be influenced by Zorrilla's "Don Juan Tenorio." Marquina relates how the suggestion was made to him by Hernández Catá (14):

"El antagonismo entre Don Juan y Don Luis nace - me decía - de que Don Juan no se enamora de las mujeres, y Don Luis, sí. Para el Tenorio, sus conquistas son simplemente un acto vital; para Mejía, la historia de su corazón. Lógicamente, el vencido ha de ser éste último, que, 'cada vez entabla y juega su partida con menos caudal de resistencia'. Y Catá resumía sus justos atisbos en estas o parecidas palabras: 'Por eso, a lo largo de todas sus altercaciones galantes, las mujeres son de Don Juan, y, en cambio, Don Luis es de las mujeres.'"

It was in 1924, some years later (15), that they began work on the play, Hernández Catá writing a "script" and Marquina putting this into verse. In this way, the three acts were successfully completed. Marquina goes on (16):

"Cruzamos algunas cartas respecto al Epílogo. Definitivamente, lo situábamos uno y otro, 'después de la muerte de don Luis', y en los alrededores de 'la quinta de Don Juan'. También coincidíamos en que, siquiera no llegáramos hasta la apoteosis, como el gran poeta, de las últimas escenas del Tenorio, convendría mantener en las últimas del 'Don Luis' el 'tono religioso-fantástico' que Zorrilla había escogido para su obra maestra. Maravillosamente nos lo facilitaba el misterio que habíamos procurado fomentar en torno a nuestra figura, endeble y tenaz,

apasionada y espiritual, de Clara de Lorena."

Catá's plans for the Epilogue had involved something of a dramatisation of Baudelaire's "Don Juan in Hell," but eventually Marquina decided against this, and wrote the Epilogue as it now stands. The finished work pleased its two creators, and was successfully staged (17). Marquina concludes (18):

"No he vuelto a escribir obra ninguna en colaboración. Mi naturaleza y mis hábitos de escritor se avienen poco y se someten con dificultad a esa especial disciplina de trabajo. Ni creo que, fuera de 'Rosa de Francia', pueda llamarse colaboración verdadera y auténtica a ninguna de las escasísimas mías."

Marquina's play opens in Paris, as befits a play which has its inspiration in Zorrilla's "Don Juan" and don Luis for its principal character. Don Luis is hard at work compiling his "lista" for the wager with don Juan, which is to be settled in Seville. He is expecting the arrival of his mother, and we see (19) the influence his mother has on him - he will try to blot out his past so as not to offend her. Nowhere do we ever see anything of don Juan's mother, and Marquina, for whom motherhood ~~is~~ so important, has done well in introducing the mother of don Luis, to contrast the characters of the two men.

There is, nevertheless, something of don Juan in our hero, who says, characteristically (20):

"Dicha lograda es fugaz
y rosa cortada muere...
Si ahora doña Ana me quiere..."

He is restless, and prefers the sweetness of the forbidden fruit to the peace and quiet of the family circle. His

honourable bearing towards doña Clara, however, shows that he realises where true happiness lies and is struggling against his own instincts in an attempt to achieve it; where he suffers is in the strength of these instincts.

Lorena is convinced that don Luis is responsible for the disappearance from her home of Lorena's invalid sister, doña Clara. Don Luis rejects the idea, but Lorena will have none of it, and they become so angry that they decide to have it out later. Don Luis is innocent of Lorena's charge (21): doña Clara has come to his house, unknown to him, and of her own accord. She has been captivated by his voice. This is the good woman who is to love don Luis and who is to be his salvation. In this, it should be noted, don Luis does not differ greatly from Zorrilla's don Juan, who also enjoys this blessing in the end. Marquina's don Luis and Zorrilla's don Juan, nevertheless, both differ from the don Juan of the legend, of Tirso de Molina and of Molière, who never falls in love; it should be remembered that Zorrilla's don Juan, by falling in love, ceases really to be don Juan, as that type is understood. In Marquina's play, don Luis may say (22) "que no me conviene amar," but he does love, and this is his salvation. Clara feels the approach of death, don Luis declares his love for her, and she dies.

In the second act, don Luis and his friends are discussing the wager, which is to be settled the following day, and don Luis claims that in France he fell sincerely in love. Some idea of his normal behaviour may be derived from the fact that Molina is so surprised at this that he flatly refuses to believe it. The two men quarrel, and are about to begin a fight to the death when (23) a beggar whose voice is that of Clara de Lorena, comes in and is

responsible for their agreeing to forget the matter. Don Luis reasons (24) that he was probably not in love with "la extranjera," since her voice can be found in anyone, as, for example, in the beggar woman. His friends agree, because they claim to have seen him the night before, the very night of his arrival in Seville, in the company of a woman. He explains this in a long speech on Seville, where

"todo es mujer,
iy toda mujer, amor!" (25)

Of don Luis, Molina says (26):

"No es como Don Juan,
tras quien las mujeres van
porque él a ninguna quiere.
Don Luis las quiere, se muere
por lograr más que le dan;
y en esa lucha violenta,
sin acabar de obtener,
le dura siempre el querer
un poco más de la cuenta.
.....
.....
Por eso siempre serán
las mujeres de Don Juan,
y Don Luis de las mujeres."

This passage shows Marquina and Catá in active collaboration (27). It also sums up the essential difference between don Juan and don Luis. This is developed a stage further when doña Leonor asks her son to marry doña Ana, and, in a revealing passage (28), he explains that his reluctance is caused by his fear of himself (29):

"Y es que nos dan a beber
tanta hiel nuestros quereres,
que, a la postre, es menester,
para huir de la mujer,
refugiarse en las mujeres."

De las flechas de un amor
me cura otro amor la herida,
y así, de mal en peor,
voy cambiando de dolor
para conservar la vida.

.....

Placeres,
pocos logro... El alma doy;
pero espero, ¡porque voy
hacia Dios por las mujeres!"

This is Marquina, and so is the rest of the scene where don Luis allows his mother to persuade him to propose to doña Ana, in an attempt to begin a normal life.

Doña Ana, disguised, asks for shelter in the house, and explains that she is trying to escape from the advances of don Juan. At this mention of his great rival, all don Luis's good resolutions go by the board, and he resolves to win the love of the unknown woman. Doña Ana discloses her identity, and don Luis decides to accompany her home, and then to embark on another wager with don Juan, the prize this time being doña Ana and the penalty death. He leaves with her, but not before a mysterious beggar woman has reminded him of the risk his soul will run if he acts as he proposes to do.

In the last act, don Juan gains entry to doña Ana's apartments. Doña Ana is preparing to leave for a convent when don Luis arrives. When Molina tells him what has happened, he decides to go to don Juan's "quinta" to have his revenge or to die in the attempt - his honour will then be saved. When he sees doña Ana, he declares (30):

"Vuestro amor, que era lejana
claridad en que ponía
toda mi esperanza humana,

sé que es mío, el mismo día
que a vos os pierdo, doña Ana...
Y pues ni del mundo espero,
ni de vos, nada, mi acero
es ya mi único sostén...
¡Adiós, y El me valga! ¡Bien
si mato..., y mejor si muero!"

In the Epilogue, doña Ana has a vision of the dead don Luis, who decides to renounce the opportunity of life. He prefers death, where he may be with Clara the beggar.

The question Marquina and Catá seem to invite is the extent to which "Don Luis Mejía" is successful in establishing a separate personality for don Luis, as distinct from that of Zorrilla's don Juan. The setting is Zorrilla's, and the wager, doña Ana, the whole tone of the play (including the attainment of salvation through the love of a woman), are there as a deliberate challenge to the ingenuity of Marquina and his collaborator: don Luis is to be their original creation. They do not quite succeed in their undertaking. We know the authors' intention, which is clearly stated in Molina's speech ending

"Por eso siempre serán
las mujeres de Don Juan
y Don Luis de las mujeres." (31)

But this is not entirely true of Zorrilla's don Juan at least, and in other respects Marquina provides us with little evidence of any great difference between the two philanderers.

Be this as it may, a strong feature of Marquina's don Luis is his strong consciousness of all that he is sacrificing because of his behaviour. This is true also of don Diego in "La monja Teodora," who, as Pilar Díez Jiménez-

Castellanos has observed (32), is the prototype of Marquina's "donjuanescos." We first meet don Diego when he has decided to marry; he wants to reach harbour, as he puts it, where he can be loved without fear intervening to take away some of the savour. He adds (33):

"De que estoy enfermo de algo
tengo indicios porque pienso;
y del que piensa al que sufre,
la diferencia no veo.
Cásome, pues; y no quede
memoria de mí en el tiempo
que, distinto del que ha sido,
ponga en la fama a don Diego."

As he says all this, and as Marquina is giving us the usual doctrine about thinking and the lack of it, don Diego is entertaining some of his women friends. In the meantime, he is awaiting the arrival of a note from the father of his fiancée. It arrives, borne by Marcela, who herself launches into a graphic description of the growing attractions of her mistress. All is prepared for the marriage, and all that is lacking is the bridegroom; Marcela describes the despair which so long a delay brings to Malvina, and urges him to marry her at once. He admits that he likes the proposition more after Marcela's description, but there for the moment the matter rests.

However, soon after Marcela has gone away, Diego confides in his two friends, Vittoria and Estrella; he seems to sense the hopelessness of his situation; the life he has led hitherto cannot give him happiness, but neither can marriage and domesticity - in either state, he would be too much aware of the advantages of the other (34):

"Y después del placer, ¿qué me darías?
Por las noches, amor; ¿y por los días?
Quedad con paz; y si el estar conmigo
importa a vuestra fama,
y si os dobla de precio ante un amigo
decir 'don Diego me tomó por dama',
pasead mi jardín, honrad mi mesa,
bebed mi vino y mantened guardada
mi diminuta fiera milanese.
¡Toda la vida que me queda es ésta!
Sin casa, mesa, vino, y sin espada,
¡don Diego de Bazán nunca fué nada!"

He is proud of his reputation, but is beginning to see the futility of his way of life; unfortunately, the alternative makes no greater appeal to him. In short, as he says in the next scene to Nicodemo, he is about to marry, "¡Porque me canso!".

Nicodemo, Diego's illegitimate half-brother, is kept in hiding by his brother, who wishes to make use of the powers of alchemy professed by Nicodemo in order to make his way in the world. Diego, to marry, needs gold; Nicodemo, to make gold, needs a nun's crucifix; the nun chosen is to be Teodora. The problem is how to avoid marrying Malvina the following morning, as is her wish; Diego is hesitant, and seems unwilling to proceed with his attempt to get hold of Teodora's crucifix, but he is eager to be convinced that the attempt is necessary, and Nicodemo does this, very skilfully, in scene iv, recommending Diego to forget all the attractions of Teodora and the convent, while all the time painting pictures of aspects irresistible to one such as don Diego (35). Diego decides to make the attempt, and calls back Vittoria and Estrella, putting the seal on his return to the good life of old as he utters a rousing toast to Death.

As don Diego stands outside the convent, speaking to

Teodora through the window of her cell, and declaring to her (36):

"Soy tronco seco, y este amor es fuego
que todo me da luz y me ennoblece.
¡Teodora!... Si Dios me favorece,
¡qué gran destino cumplirá don Diego!"

there is no reason to doubt his sincerity for the moment. Teodora at once captures Diego's concept of love, and her reply is in the same vein (37):

"A esta obra de grandeza amor me llama;
para que crezcas tú, seré más grande;
mientras nos lleve al sol, que el amor mande;
¡tu gloria quiero ser, que no tu dama!"

But Teodora brings out all her religious scruples, and Diego disposes of them one by one, until he finally describes what a night of love will be for them, and, to the nun's question (38):

"¿Y mi Dios, mi Jesús?"

he replies:

"¡Siempre en el fondo,
por nuestro gran pecado sucumbiendo;
siempre sangrando y lívido, gimiendo
con un gemido cada vez más hondo!
Una pasión gigante nos impulsa;
¡que otra pasión gigante nos redima!
¡La Humanidad convulsa,
tiembla entre el sol de abajo y el de encima!
¡Salgamos, Teodora!"

Marquina, for all his frequent prolixity, has his moments of inspiration, when he is capable of expressing great themes

to perfection: this is such a moment.

But Diego's mood soon changes, and the core of the play is his speech, when he says to Nicodemo (39):

"Pero ¿ha de serme imposible
juntar, siquiera un momento,
aquella calma a esta lucha,
aquella luz a este fuego,
aquella trova a esta música,
a este espíritu aquel cuerpo?
Voy pasando de uno en otro,
como agua estéril, que muero,
si no me contiene un vaso,
en la arena del desierto.
El largo pujar me rinde;
¡quien pudiera, Nicodemo,
indigno de todo, estarse
dentro de sí mismo quieto;
sin pedirle nada a nadie,
y ghupeando tierra y cielo,
para extraerles el oro
que da poder, calma y cetro!"

The moment is full of pathos, but Nicodemo does nothing to help don Diego. He forces him to realise that he cannot choose between Malvina and Teodora, and must win them both if he is to be happy.

Much of his indecision, and much of the pain which this causes him, Diego suddenly realises to be due to the words and advice of Nicodemo, and he impulsively asks why he is always trying to unsettle him. The reply is (40) that Nicodemo, the bastard brother, represents the baser emotions of don Diego, the sins of his father; the advice that Nicodemo offers is not to be feared for what it is, but because it is always accepted and acted upon. Don Diego is to proceed with a carefully-arranged plan to win both that night, and Nicodemo declares that he will return to his den, to await the moment when Diego is once more

tired of "tierra y cielo."

In the end, don Diego overcomes his frightful indecision, and, after a quarrel with Teodora, tells her that he no longer loves her. He hears the voice of Malvina, and tries to go to her, but Teodora prevents him and Nicodemo wounds him mortally with his sword, crying (41):

"Te mata, en mi bastardía,
de nuestro padre el pecado."

Marquina's conception of the don Juan type as suffering from an illness which derives from original sin, and which can be cured only after the fiercest of struggles, is a strange one, coming from him. To interpret the play as meaning that Marquina condemns the unhappy philanderer, upon whom the sins of the father have been rightly visited, would be to move in a direction completely contrary to that which we have seen to characterise Marquina, a man full of sympathy for the unfortunates of this world. It is this love for his fellows that leads us to what seems to be the real meaning of this play, which is that Marquina, believing wholeheartedly in the importance of the family and in the beauty of marriage, pities don Diego and suffers with him. The suggestion that don Diego is not to be held entirely responsible for his actions is therefore a charitable gesture on the part of the dramatist, who does not condemn the miserable sinner, but pities him and longs for his release from his unhappy state.

Francisco Agustín's work, "Don Juan en el teatro, en la novela y en la vida" (42), deals briefly with the question of don Juan and don Luis Mejía as seen by Marquina and Hernández Catá. Although Agustín perhaps tends

to exaggerate their success in establishing a clear distinction between the two, and, although what he says of don Luis is not as true as it would have been of don Diego, one recognises how near Agustín comes to understanding Marquina's view of don Juan when he writes (43):

"Pero lo que aquí nos interesa es hacer notar cómo al que se deja prendido un poco de corazón en cada aventura que su instinto y vida libre le suscitan, los autores clavan certera su lanza antidonjuanesca, descorren el velo mítico e infunden en don Luis, para ejemplo de los hombres, la compasión y ternura amorosas, que si no justifican, al menos aminoran los extravíos del libertino."

Agustín also discusses the don Juan of Guerra Junqueiro, and he cites Marquina's translation of the preface to the Portuguese poem. We reproduce a fragment here so that the reader may judge how little Marquina and Guerra Junqueiro have in common, on this question at least (44):

"Don Juan, en su cualidad de parásito, muere como debe morir: de hambre. El que no trabaja no tiene derecho a la vida. Apelar a la justicia de Dios, como en el quinto acto de los dramas morales, es el último de los cinismos, porque es negar la justicia de los hombres mostrando que la sociedad es impotente para castigar a los culpados."

Guerra Junqueiro sees don Juan as an evil man rather than as a weak and pitiful one. Marquina's attitude is quite the opposite: he has don Pedro de Alcántara say, in "Una noche en Venecia" (45):

"soy libre, y, por no servir,
ni aun me rindo a las mujeres.
Con mi voluntad me basta
para ella en toda ocasión,
y así quieren y así son
los hidalgos de mi casta."

Because the woman he once loved and was to marry has died,

don Pedro is suffering from this delusion that love and freedom are incompatible. His present state of mind is unbalanced, and he does eventually fall in love again. Marquina regards as miserable and mistaken all who think and act in terms of the speech we have just cited. If one understands this, one understands his whole conception of this type of person.

Marquina, a verse dramatist writing frequently on popular themes and known especially because of his historical plays, is often regarded as having many features in common with Lope de Vega. It has also been suggested (46) that Marquina's play, "Las flores de Aragón," has its source in Lope's work, "El mejor mozo de España." Eguía Ruiz writes (47):

"Reiteración de un asunto de Lope es el drama 'Flores de Aragón' Es el asunto histórico de las bodas reales entre Isabel la Católica y Fernando de Aragón. Al teatralizarlo el Fénix de los Ingenios, lo tituló 'El mejor mozo de España.'"

Eguía Ruiz does no more than indicate the fact that the subject had been used in a play by Lope as well as by Marquina. Pilar Díez Jiménez-Castellanos goes further, and says (48):

"'El mejor mozo de España', en la que pudo inspirarse Marquina, de un modo general, para sus 'Flores de Aragón', le inspira indudablemente en los detalles, como el del blasón de Gutierre de Cadenas, que señaló a la Princesa su prometido, diciéndola: Ese, ese."

José de Laserna, in a review of "La niña de Gómez Arias," frankly admitted by Marquina to be an adaptation of Calderón's play, writes (49):

"No tiene, por lo tanto, nada de singular que el mismo Sr. Marquina, en otra ocasión, aprovechara, sin decirlo, 'El mejor mozo de España,' de Lope, para sacar 'Las flores de Aragón'."

In Marquina's favour, Sturgis E. Leavitt has this to say(50):

"The romantic marriage of Ferdinand and Isabella had been given dramatic treatment in Spain long before the production of 'Las flores de Aragón' in 1915, but even the most casual examination will show that Marquina's play owes nothing to Lope de Vega's 'El mejor mozo de España'. In the latter the historical illusion is not helped by the introduction of a conventional gracioso and Lope's presentation of so many facts tends to distract one's attention from the central personages. Marquina, on the other hand, keeps the spirit of the play on a consistently high level, selects his incidents with care and does not hesitate to draw from his imagination details which set forth in greater relief the principal historical characters. 'Las flores de Aragón' abounds in dramatic situations and is undoubtedly one of the most interesting of Marquina's productions."

Laserna's comment, with its "sin decirlo" to cast a degree of doubt on Marquina's honesty, may quite properly be disregarded, since it does not even pretend to be objective. We cannot, unfortunately, agree entirely with Dr. Leavitt, because Jiménez-Castellanos' examples of detailed similarities are accurate. But Leavitt's judgment of the position is that which comes nearest to the truth: the situation and some of the details are Lope's, but Marquina's play has in it more than enough of his own original work to justify us in considering it as entirely his own. The fact that Marquina does not mention the source would be almost sufficient in itself to indicate how little of "Las flores de Aragón" he owes to Lope. He makes no attempt to conceal his debt to Lope in the case of "La Dorotea," or to Espronceda in "El estudiante endiablado."

"Las flores de Aragón," written in 1914, is not one of the more important of Marquina's plays. It describes the difficulties put in the way of Isabel's marriage with Fernando by the Castilian nobles, such as Villena, who feared a possible loss of possessions and of influence as a result of the marriage. We are shown the efforts made to induce the princess to marry a foreign prince, from Portugal, France or England, and even those who support the princess in her desire to marry the man she loves, Fernando, do so to further their own ends. For example, Bishop Carrillo gives her his support, but, on the arrival of Fernando, is quick to present the prince with a declaration of the Council of Castile, which the prince is to sign, renouncing all kingly authority in Castile as a result of the marriage (51). Isabel and Fernando overcome this obstacle by refusing to sign the document, and by making clear from the start the personal relationship which is to form the basis of the future union of Castile and Aragon. "Tanto monta, monta tanto..." begins here (52).

The play would not have been typical of Marquina if his usual themes had not been expounded: the importance of suffering in bringing love to full fruition, and the special inconveniences facing those of royal birth. The sufferings of the aged Queen Mother (the same young queen who was brought from Portugal to be made queen by Alvaro de Luna in, "Doña María la Brava") are vividly brought home to us, and are used by Marquina (53) to attack once again the excessive power of the "privados," and the constant threat to the royal power and thus to the national good involved in the great power of the dissident nobles, interested only in their own welfare.

Marquina does not neglect the mother in this play, and there is something very beautiful and pathetic in Isabel's remark to doña Clara, her aged mother's companion (54):

"La mano con que has cuidado
de mi madre bese yo,
porque sabe a madre;
y no
te me apartes de mi lado..."

Isabel is observed to be gentle and human, though determined. Fernando, determined too, and very likeable, is cautious and discreet even at this early stage in his life. He refers to "mi prudencia" (55), and Bishop Carrillo speaks at some length (56) of the "cautela" which already characterises the young prince.

But the love of the two young people, aided by "la lealtad castellana" (57) triumphs, and through the surrounding darkness of the troubled state of Castile (58) there is allowed to shine clearly the full meaning of the lines (59):

"Las flores de Aragón
dentro en Castilla son."

The troubles ahead of the pair are many, as we are forewarned through the repeated mention of "la Beltraneja," but, for Marquina, it is love that makes the world go round (60), and this love, which has accomplished so much in the past, will not lose its power in the future. Love, for Marquina, is a practical force, which gets things done.

As for Marquina's general debt to Lope, it has to be admitted that there is a great deal of similarity between the two. We are not, of course, suggesting that Marquina comes anywhere near Lope in importance, but the great

Golden Age dramatist has undoubtedly exerted a general influence on the work of Marquina, who is the first to acknowledge his admiration for "el Monstruo de la Naturaleza." On his reception into the Real Academia Española de la Lengua in 1939, Marquina chose as the subject of his inaugural address, "Lope de Vega en sus adentros" (61). A fragment will show what it is in Lope that Marquina most admires (62):

"Todo es sentir la poesía como forma de la propia vida, en servicio constante y donación del alma a los demás, o practicarla y ejercitarla, deliberadamente, casi en táctica deportiva, para la propia satisfacción y regalo, como un juego.

Lope fué humano, popular, nacional, creador. Asumió las virtudes y los defectos de su nación; era su voz."

This is what Marquina strives to achieve throughout his long career; but, if we consider him as having failed, we may find the explanation in another part of his address on Lope, where he says (63):

"Lope tenía la intuición del hecho teatral en que entran casi por mitades justas de una parte, la obra; y de otra parte la emoción del público, que juega sobre el texto de la obra y lo conjuga subrayándolo, interpretándolo, adivinándolo; en una palabra, comunicándole su propia vida. Lope sabía que allá, en el teatro, y en este hecho de prestarse o no a la fecundación transformadora del público, está, en definitiva, el valor - que no se trata sólo de méritos literarios - de la obra teatral."

Lope, to an extraordinary extent, is able to reconcile the two great demands of the drama: without sacrificing literary values, he can reach his audience and establish with it that contact which makes a play spring to a new life with each performance. Yet the plays are strong enough and worthy enough in themselves to satisfy the man who chooses to read them for himself. Marquina, on the other hand,

seems unable to combine literary merit and popular appeal: those of his plays which enjoyed great popular success are often those which seem to be of least merit when judged as literary works (64); and those which, when read in a quiet room, impress one as being of some considerable literary value, are plays which, on the stage, have failed to make much appeal to the audience (65).

Apart from his frequent preoccupation with historical themes, the aspect in which Marquina most closely resembles Lope is in his mastery of an amazingly wide variety of metres. Writing of Lope, S. Griswold Morley makes an interesting point (66):

"But my admiration is mingled with a fear that this sort of agility and virtuosity is not serious, that preoccupation with the glittering surface detracts from the solidity of the framework and the content."

This is not a very severe criticism of Lope, who, as Morley acknowledges, is a great dramatist well able to overcome what, in others, would be a weak tendency. It is Lope's influence which is dangerous, if viewed in this light. Marquina's versification is not only so elaborate as frequently to do harm to his prospects of establishing a suitable contact with his audience, but also so far removed from twentieth century tendencies as to be, at times, ridiculous. One fears that Marquina was among those dramatists against whom Pedro Muñoz Seca directed his famous parody of the contemporary verse drama, "La venganza de don Mendo" (67). Here is a short extract from Muñoz Seca's play, which will illustrate our meaning (68):

"Escuchéla y contempléla;
vila, señora, y oíla;

pero cuanto más miréla
y cuanto más escuchéla,
menos, señora, entendíla.
¿Quién sois, que venía a mí,
a un errante trovador,
y me comparáis así
con un clavel carmesí,
que es signo de vuestro amor?"

The truth is that plays like "La Dorotea" and "La niña de Gómez Arias," the former inspired by Lope de Vega and the latter by Calderón, are more than slightly out of place in the works of a twentieth century dramatist. If the question were merely one of an occasional attempt to restore to the Spanish theatre something of the glories of the past, then it would not be so harmful to Marquina's status. But the idiom in which he writes almost all his plays is archaic, so that, in spite of the fact that he is always up to the level of his age in the ideas and problems he expounds, his exposition has tended to be disregarded as old-fashioned. By trying, three centuries too late, to be a second Lope and Calderón rolled into one, he has voluntarily sacrificed a great deal of the attention and esteem which might otherwise have been his.

NOTES.

- (1) vide supra, pp.158-162.
- (2) vide supra, pp.137-145.
- (3) O.C., I, pp.1063-1091.
- (4) idem, p.1238.
- (5) idem, p.1081.
- (6) idem.
- (7) idem, p.1082.
- (8) idem, p.1089.
- (9) O.C., II, p.335.
- (10) idem, p.398.
- (11) idem, p.346.
- (12) vide supra, p.21.
- (13) Gregorio Marañón: "Don Juan" - Sexta edición, Madrid, 1953.
- (14) O.C., III, p.1357.
- (15) idem, p.1358.
- (16) idem.
- (17) idem, p.1359.
- (18) idem.
- (19) idem, p.1078.
- (20) idem, p.1080.
- (21) idem, p.1094.
- (22) idem, p.1098.
- (23) idem, p.1107.
- (24) idem, p.1110.
- (25) idem, p.1112.

- (26) *idem*, p.1116.
- (27) *vide supra*, p.236.
- (28) O.C., III, pp.1123-5.
- (29) *idem*, p.1124.
- (30) *idem*, p.1170.
- (31) *idem*, p.1116.
- (32) Pilar Díez Jiménez-Castellanos: "Las mujeres en el teatro de Marquina" ("Universidad," Zaragoza, 1948. XXV, pp.209-231). p.210.
- (33) O.C., I, p.318.
- (34) *idem*, p.325.
- (35) *idem*, p.335.
- (36) *idem*, p.339.
- (37) *idem*.
- (38) *idem*, p.344.
- (39) *idem*, p.346.
- (40) *idem*, p.348.
- (41) *idem*, p.390.
- (42) Francisco Agustín: "Don Juan en el teatro, en la novela y en la vida." Madrid, 1928.
- (43) *idem*, p.52.
- (44) *idem*, p.58.
- (45) O.C., III, p.836.
- (46) C.Eguía Ruiz: "Tradición y evolución en el teatro de Eduardo Marquina" - in "Razón y Fe," Madrid, 1931-2.

José de Laserna: review of "La niña de Gómez Arias" - "El Imparcial," Madrid, 21st September, 1922.

Pilar Díez Jiménez-Castellanos: *op. cit.*, p.217.
- (47) C.Eguía Ruiz: *op. cit.*, tomo 97, p.342.

- (48) Pilar Díez Jiménez-Castellanos: loc. cit.
- (49) José de Laserna: loc. cit.
- (50) Sturgis E. Leavitt: Eduardo Marquina - "Las flores de Aragón" - edited with Introduction, Notes and Vocabulary by ---. New York, 1928. Introduction, pp.x-xi.
- (51) O.C., II, pp.954-5.
- (52) idem, pp.967-9; 974.
- (53) idem, pp.864, 866, 868.
- (54) idem, pp.952-3.
- (55) idem, p.925.
- (56) idem, pp.956-7.
- (57) idem, p.926.
- (58) idem, p.961.
- (59) idem, p.856.
- (60) idem, p.974.
- (61) O.C., VIII, pp.904-958.
- (62) idem, pp.942-3.
- (63) idem, p.922.
- (64) An outstanding example of this is "En Flandes se ha puesto el sol" - vide supra, pp.107-110.
- (65) cf. "El retablo de Agrellano," supra, pp.154-8.
- (66) S. Griswold Morley: "The Curious Phenomenon of Spanish Verse Drama" (Bulletin Hispanique, Bordeaux, Tome L, 1948, pp.445-462). pp.452-3.
- (67) Pedro Muñoz Seca: "La venganza de don Mendo" (Caricatura de tragedia en cuatro jornadas). Colección "Más Allá" - 8.a edición, Madrid, 1954.
- (68) idem, pp.137-8.

Chapter VIII.

In attempting to sum up Marquina's position and significance in the Spanish verse drama, the first question with which one must deal is whether, as some critics claim, he is a "modernista," or whether certain others are right in including him as one of the "generación del '98." We tried to show in our first chapter how Marquina's background was that of Catalan modernism, and how he was therefore subject both to influences of the type familiar to those whose interest is Spanish modernism in general and to influences of the wider European sociological movement. It is perhaps for this reason that there has been so much confusion hitherto in ascribing Marquina to one or other of the two main Spanish schools of the early years of this century.

One can produce evidence in favour of each classification. If we go back to the year 1901, we find Marquina contributing his "Diario" to "La Publicidad" of Barcelona, and writing (1):

"Este es el poeta, sincero siempre, que no trata de glorificarse a él mismo, sino de interpretar las cosas de una manera gloriosa. Este es el poeta que no se respeta, ni teme contradecirse, ni se ha hecho propagandista de nada, ni apenas entiende las triviales discusiones de las gentes. Este no vivirá triunfante, pero morirá feliz: cuando sus ojos se cierren por la vez postrera y por primera vez vea claro el espíritu del mundo, sabrá que no se ha engañado una vez sola y que su vida ha sido ante todo una verdad."

The poet sets himself the task of attempting to reach this state of mind, which is clearly that of a "modernista" rather than of a member of the "'98".

Again, writing in 1900, for "Pèl & Ploma" this time(2), and with Ibsen as his subject, Marquina is of assistance to

us in our efforts to resolve this problem. He mentions the fact that it seems de rigueur, when discussing Ibsen, to make some reference to his symbolism. For Marquina, the symbol, or "l'encarnació d'idees absolutes en imatges sensibles," may be natural, removing the relative elements to reveal the eternal; or artificial, "com el soldat que clava un pendó en el reducte conquistat." The use of the former may be seen in Ibsen, and, generally, in Northern writers; the latter is characteristic of "la nostra rassa llatina," and he gives the example of D'Annunzio. Marquina continues (3):

"Tenint en compte que'l simbol natural, es á dir, l'expressió de les coses desproveïdes dels seus elements relatiu fins allí ahont sigui possible, no es més que la revelació de la naturalesa en sí, i qu'aquesta última frase constitueix la definició del art verdader, tindrem qu'Henrik Ibsen, altíssim dramaturg norueg i únic comparable amb els antics fins Grecia, pot i deu revindicar els seus drets d'artista pur i seré, lliure del pecat de tesis, símbols i apólecs qu'han probat d'imputarli els seus crítics."

In this article, Marquina demonstrates a characteristically modernist preoccupation with aesthetic considerations, as in his discussion of the symbol; and also a sense of awareness that the "tesis" and the "apólecs" which the critics hold against Ibsen must be denied, if the Norwegian dramatist is to be vindicated as an "artista pur".

So far, it would appear that Marquina, as far as his own opinions are concerned, and leaving on one side for the moment the evidence provided by his plays and verse, is at least spiritually akin to the modernists. There are, indeed, many critics who regard him as a member of this school. Thus, Gonzalo Torrente Ballester (4) includes Marquina among those who, like Villaespesa, Manuel Machado and Emilio

Carrere, "se quedaron anclados en el modernismo." Angel Valbuena Prat, in his "La poesía española contemporánea," discusses Marquina in the chapter on "Modernismo," and speaks of him as having

"llegado al gran acierto dentro de la tradición castiza de nuestras 'comedias de Santos' y a la vez dentro de su formación modernista de 'El monje blanco'" (5).

Elsewhere, Valbuena writes (6):

"Lo usual en el teatro modernista es un concepto poético vacuo y falso, sin entraña dramática y vacío de contextura. Cuando hay una figura importante, como Marquina, lo es precisamente porque lo supera."

For Martínez Cachero, too (7), Marquina is a "modernista," but one who is "sobrio, contenido, dueño de sí, dueño de intensas vivencias clásicas, que le disciplinan, que imprimen carácter, personalidad a sus versos."

The impression one derives from all these views is that even those who term Marquina a modernist are not prepared to do so without qualifying the observation in some way. Stylistically, as we have seen, he has, especially in his early years, many of the modernist characteristics. Such tendencies persist, even in his later phase, and Valbuena is correct in mentioning "El monje blanco" in this respect. But Marquina is too deeply involved in the cares and troubles that typify the "generación del '98" for us to be able to leave him firmly lodged with the modernists. The truth of this is nowhere clearer than in an article, "La España futura," written in 1906 in Paris by Marquina for "Nuestro Tiempo" of Madrid. There is no need for us to define the distinguishing marks of this generation, which are already sufficiently well known. Marquina's article

is so completely in harmony with the ideals of the "'98" as almost to seem an intentional expression of them. It is one of the many articles by Marquina which are not included in the "Obras completas." A short extract from it will be enough to show that we cannot rely entirely on those of Marquina's articles with a modernist tendency which we have so recently cited (8):

"No diremos que nos regocijara la pérdida de nuestras colonias, porque no es verdad. Pero en lo que tuvo aquello de liquidación, de fracaso político, de balance de una vida, lo reconocimos fatalmente justiciero y estoicamente lo aprobamos...

... Nuestra regeneración, aunque nació en la derrota, no aspira a reivindicaciones bélicas. Nuestro espíritu de conquista ha hecho un arco completo, y hoy se vuelve hacia nosotros mismos. Es nuestro propio castillo interior el que aspiramos a conquistar los nuevos españoles, y nuestra afirmación de vida nueva lleva su garantía en su misma seriedad."

Our earlier insistence on the Barcelona environment of Marquina's youth, and on the influence Catalan modernism had on him, helps, to some extent, to put matters into perspective now. The modernism of Darío and of Madrid was entirely aesthetic. That of Barcelona tried to be the same, but it failed to separate itself rigidly from the day-to-day problems of life. Sociological elements crept into the works of its members, and, indeed, it would seem more and more obvious that some sifting out of the Catalan modernists will have to be done if the same word is to continue to be used to describe both them, on the one hand, and, on the other, Darío and his Madrid followers. If this were done, critics might no longer feel compelled to include, in their lists of the Spanish modernists, Eduardo Marquina, a man deeply concerned with the practical issues of his day. Formally, he may be a modernist; ideologically, he is nothing of the kind.

The trouble, one might almost say, is that, in the main, Spanish criticism allows only two possibilities for those who were writing in the first decade of the present century. A writer can be a modernist or he can belong to the "generación del '98" - very few are allowed to "contract out" of belonging to one of these groups. Marquina was influenced by both of them, for the obvious reason that he was not living and working in a vacuum. He was influenced, too, by Guerra Junqueiro, the romantics, Ibsen, and all the other writers we have mentioned.

Marquina, in spite of his social consciousness and his realisation of the problems to be seen on all sides, is not sufficiently single-minded in his approach to the problem of Spain to be considered as one of the "'98". In fact, what interests him, although practical enough to separate him from the numbers of those who gave themselves up entirely to the purely artistic cause of modernism, is nevertheless too far removed from the stock problems of the Generation of 1898 to bring him completely into line with its members. One of the most satisfactory comments on Marquina that we have ever encountered is that of Melchor Fernández Almagro, who has this to say (9):

"Se expresa el poeta (Marquina) en los versos de este período inicial con una elocuencia que no corresponde al tono predilecto del modernismo, y denota una atención a los temas, al parecer baladíes y hasta prosaicos de la vida cotidiana, que tampoco ofrece contacto con el repertorio de nenúfares y cisnes en boga. La escenografía de Marquina es harto distinta, como impuesta por un propósito épico y civil, más que estrictamente lírico, cuya gallarda realización puede ser, histórica y estéticamente, explicada sin gran necesidad de acudir al fenómeno modernista."

This sums up the whole situation, which is that Marquina, belonging to the era of modernism and of the "'98,"

has something of each of them. If he does not fit readily into either of the two groups, this need not worry us. We cannot disregard the strong social flavour which we have noticed throughout his dramatic production.

The question of Marquina's significance is a very tricky one. His most notable achievement was to restore the verse drama to a position of prominence in Spanish literary life. There are few who would deny him the credit due to him for the important part he played in showing to those of his generation what the possibilities of the verse drama were. Andrés González-Blanco writes (10) that "Eduardo Marquina ha tenido el indiscutible acierto de iniciar el teatro poético." R. Cansinos-Assens says of him (11) that "Más tarde aún resucita nuestro teatro histórico y marca la vía en que ha de seguirle Villaespesa..." And the distinguished poet, Pedro Salinas, describes the beginnings of the twentieth century Spanish verse drama in these terms (12):

"En el teatro, desde los comienzos de siglo surgen las obras dramáticas de aliento lírico. López Alarcón, con 'La Tizona'; luego Eduardo Marquina, que estrena ... 'Las hijas del Cid' y ... 'En Flandes se ha puesto el sol', abren la marcha. Sigue Villaespesa, que se pasa con armas y bagajes a una desatada forma de teatro lirificante."

It has to be remembered that there is a practical side to the theatre. Whatever may be the case in the other literary arts, the drama demands an audience, and a dramatist wishes to see his work produced on the stage. Marquina's importance as a pioneer in the task of bringing managements and public around to accepting verse drama can scarcely be exaggerated. As can be seen from the production details of the plays included in the "Obras completas," Marquina worked for many years in close collaboration with

María Guerrero and Fernando Díaz de Mendoza at the Teatro de la Princesa in Madrid. Ismael Sánchez Estevan, in his recent study on "Jacinto Benavente y su teatro," mentions this aspect of Marquina (13):

"En la Princesa era Marquina el autor de cámara y su teatro poético había reemplazado al de Benavente; con él venían estrenando los hermanos Álvarez Quintero, en la cumbre de su fama; Martínez Sierra, después de haber dado en Lara su obra maestra, 'Canción de cuna'; Villaespesa, el malogrado Fernández-Shaw, Valle Inclán, Linares Rivas... El teatro de la Princesa, con la compañía Guerrero-Mendoza, era el verdadero continuador de la tradición gloriosa del teatro Español, heredero del antiguo Corral del Príncipe, aunque estuviese privado por aquellos años de Galdós y de Benavente, los dos principales representantes de nuestro arte dramático después de retirado el viejo Echegaray."

Marquina's influence is of a general nature, and it would be difficult to point to any verse dramatist of worth who had been directly and profoundly influenced by him. Those who most closely resemble him, such as Villaespesa and Luis Fernández-Ardavín, are of no great importance. Marquina's role was to act as a kindly mentor to the younger generation, and to show what was still possible in the field of the verse drama.

As a mentor, one may mention Marquina's assistance to Federico García Lorca. Salvador Dalí came to Madrid to study in the Academia de Bellas Artes. Dalí's sister tells how Marquina had him admitted to the Residencia de Estudiantes (14):

"En Madrid quedó, en fin, Salvador, bajo la tutela del poeta Eduardo Marquina, gran amigo de mi padre y a quien mi hermano quería mucho, como todos en casa. Fué Marquina quien le recomendó en seguida muy especialmente a Jiménez Fraud, a la sazón director de la Residencia."

García Lorca was also one of those living in the famous Residencia, and Dalí, who admired both Lorca and Marquina (15), may have helped to draw them together.

Marquina certainly did befriend Lorca, and was a great source of help and encouragement to the younger poet. Roberto G. Sánchez (16) describes how Marquina introduced Lorca to Martínez Sierra and those who were working with the latter at the Teatro Eslava in Madrid. It was in this theatre that Lorca's first play was staged. This was "El maleficio de la mariposa," first produced at the Eslava on March 22nd, 1920 (17); and Marquina's influence and interest may be said to have been largely responsible for its presentation to the public.

Marquina's widow has in her possession a letter written to him by Lorca which shows that Marquina was also instrumental in obtaining a stage production of Lorca's "Mariana Pineda." The family tell how, after the great success of Marquina's "La ermita, la fuente y el río" in February, 1927 (18), the actress Margarita Xirgu asked him to name some present she might give him in token of her gratitude. Marquina had received a letter from Lorca, who was in despair; his family were convinced that he was wasting his time in Madrid, and he was finding it impossible to have his play performed. Would Marquina please help him in his predicament? Marquina did help, by replying to Margarita Xirgu that, more than any other mark of appreciation, he would like to see her and her company perform Lorca's play. She agreed, and the work was performed in Barcelona in the summer of 1927, and presented for the first time in Madrid in October of the same year (19).

In his study of Lorca's theatre, Roberto G. Sánchez, after deciding against the existence of a relationship between Unamuno's novel "Dos madres" and Lorca's "Yerma," goes on to discuss the possible influence of Valle Inclán on Lorca. He considers it to be beyond all doubt, and discusses particularly the relationship between Valle Inclán's "Flor de santidad" and "Yerma." He sees an influence in "el ambiente primitivo del paisaje y de los tipos," in "el enfoque," and, in a very general way, in the fact that each of the works is "una tragedia colectiva"(20).

One is at a loss to see on what precisely Sánchez bases his certainty in the matter of the influence on Lorca of Valle Inclán. Marquina, in "Los Julianes," 1932, deals with the theme which Lorca, in "Yerma," was later to develop so successfully. In spite of the fact that there is a much closer resemblance between Lorca's play and Marquina's than between "Flor de santidad" and "Yerma," and in spite of the close personal ties uniting Marquina and Lorca, we do not feel justified in pointing with much certainty to an influence of the older man's work on that of the younger.

Nevertheless, the possibility cannot be entirely disregarded. The theme of "Los Julianes" is not touched on there by Marquina for the first time. We have already noted how he sees in woman, especially in her child-bearing function, the symbol of change and renewal, which for him are the essential features of life. Without children no marriage can be complete. Of all western European countries, it is perhaps Spain where this assumes the greatest importance, and it is not surprising that, in modern times alone, Unamuno, Benavente, Marquina and García Lorca should all devote their attention to this problem of the unfertile union, which, to the ordinary onlooker, and certainly to the normal villager, means the barren woman.

In Marquina's play, Jacoba eventually finds happiness when her husband's illegitimate son by another woman comes to live and work as one of the family. He becomes his father's heir, and the barren marriage of Jacoba and Julián takes on a new meaning. Marquina's charity and broad-mindedness are once more in evidence in this play, but he does not develop the promising theme of the barren wife and the effects of her condition on herself and her husband. Here lies the difference between Lorca's play and that of Marquina. Where the latter does no more than suggest a problem, the former develops its implications to the full.

Although we decline to put Lorca in Marquina's debt for "Yerma," we have little hesitation in affirming that Marquina's work and example encouraged Lorca to proceed with his dramatic writing. Marquina's theatre has all of the characteristics which Lorca's brings to perfection. The villagers of Spain, the problems of sex and marriage, the attempt each makes to break new ground in the verse drama, are bonds between Marquina and Lorca; and the latter is Marquina's worthiest successor to date in the rural drama. Both go to the people, to the "romancero" and to Spanish life and psychology for their plays. Lorca does this independently, but Marquina was first in the field, and the latter's verse drama is entitled to more credit in this respect than it has hitherto been given.

In our discussion of Marquina and Lorca, we have perhaps given voice to some of the impressions that strike one who has taken a long interest in the verse drama of Eduardo Marquina. We have suggested that Marquina's rural drama is the most significant part of his dramatic production; and we have perhaps hinted that Marquina falls somewhat short of Lorca in his total achievement. Both of these

impressions need some qualification.

In 1922, Marquina says to Claudio Astín in a newspaper interview (21):

"Mi mayor aspiración sería el tener la vida asegurada y poder escribir sólo libros de verso, que es lo que menos da en el mundo. Mire usted, aquí tengo las cuartillas de un libro de ellos titulado 'Recogimiento', que empecé a escribir hace ocho años y que otras necesidades no me dejaron aún terminar."

If one understands how deeply Marquina felt this need to devote himself entirely to poetry, far from the struggles and disappointments of that most public of the arts, the drama, it is easy to see why it is that Marquina is at his best, not in the much-discussed historical drama, but in those plays in which he gives full rein to his aspirations as a poet. Such plays are "El pobrecito carpintero," "La ermita, la fuente y el río," "Salvadora," "El monje blanco" and "Fuente escondida." If our overall impression is that Marquina falls short of Lorca, this is tempered by a realization of Marquina's need, throughout his life, to earn for himself and his family the practical necessities of life. Given the blessing of private means, this considerable talent might have achieved real greatness.

Leaving aside such considerations, and judging Marquina solely by the verse plays he has left us, we can say that, in addition to the interest these have as forerunners, they are in themselves works of which any verse dramatist might well be proud. Marquina's more purely poetical plays have, for some reason, been overlooked by the Spanish literary public. We have shown how we believe this to be largely due to the unfavourable effect on Marquina's standing of his

many historical plays; but the verse drama to which he gave so much of himself is so valuable as to make it probable that a time will soon come when plays like "El pobre-cito carpintero" will be more widely appreciated than is the case at present. They reveal Marquina to us as he reveals himself to another young poet in a verse prologue to a book of poems by the younger man (22):

"Eres joven; te asomas al jardín de la vida
y te duele y te extraña no encontrar prevenida
la solícita mano que te tienda una flor...
Nadie te aguarda; llora como tu alma una fuente,
y tú entornas los ojos melancólicamente
y entras en el refugio de tu reino interior...

Sin embargo, Poeta, la vida es generosa;
sal de ti mismo y anda, que hay para ti una rosa
guardada no sé dónde, ni importa, cerca o lejos;
una rosa encendida que nadie ha de cortar,
que es tuya, y que en sí lleva la virtud de aromar
con tus fervores mozos tus desencantos viejos...

Sigue andando, Poeta.

- Y cuando llores,
no creas, en la arena, tus lágrimas perdidas...
¿Sabes cuál es tu rosa infalible y secreta?
La que tú mismo siembres con tus propios dolores,
la que riegues con sangre de tus propias heridas...
tú has de cortarla, es tuya... Sigue andando, Poeta."

NOTES.

- (1) "La Publicidad," Barcelona, 10th January, 1901.
- (2) "Pèl & Ploma," Barcelona, 15th October, 1900.
- (3) *idem*.
- (4) Gonzalo Torrente Ballester: "Literatura española contemporánea (1898-1936)" - Madrid, 1949. p.151.
- (5) Angel Valbuena Prat: "La poesía española contemporánea," Madrid, 1930. p.38.
- (6) Angel Valbuena Prat: "Historia de la literatura española" (Cuarta edición, Barcelona, 1953). Tomo III, p.397.
- (7) José María Martínez Cachero: "En la muerte de D. Eduardo Marquina. Semblanza en simpatía." (Cuadernos de Literatura, Madrid, I, 1947, pp.91-99) p.96.
- (8) Eduardo Marquina: "La España futura" (in "Nuestro Tiempo," Madrid, 1906, Vol.III, pp.5-12). pp.7-8.
- (9) Melchor Fernández Almagro: "En torno al 98," Madrid, 1948. p.179.
- (10) Andrés González-Blanco: "Los dramaturgos españoles contemporáneos" - Primera serie. Valencia-Buenos Aires, 1916. p.297.
- (11) R. Cansinos-Assens: "La nueva literatura," Madrid (n.d.). Tomo II, p.59.
- (12) Pedro Salinas: "Literatura española. Siglo XX." 2.a edición aumentada. México, 1949. p.40.
- (13) Ismael Sánchez Estevan: "Jacinto Benavente y su teatro," Barcelona, 1954. p.137.
- (14) Ana María Dalí: "Salvador Dalí visto por su hermana" (trad. de María Luz Morales). Barcelona, 1949. p.84.
- (15) Salvador Dalí: "La Vie Secrète de Salvador Dalí" (Adaptation française de Michel Déon). Paris, 1952. pp.62, 131.
- (16) Roberto G. Sánchez: "García Lorca: estudio sobre su teatro." Madrid, 1950. p.27.

- (17) Federico García Lorca: "Obras completas" (Recopilación y notas de Arturo del Hoyo). Madrid, 1954. Notas, p.1611.
- (18) O.C., IV, p.10.
- (19) Federico García Lorca: op. cit., p.1612.
- (20) Roberto G. Sánchez: op. cit., p.148.
- (21) Claudio Astín: "Hablando con Eduardo Marquina" (an interview published in "La Correspondencia de España," 22nd November, 1922).
- (22) Eduardo Marquina: verse prologue to "La copa de Anacreonte," by José A. Balseiro. Madrid, 1924.

LIST OF ORIGINAL PLAYS BY EDUARDO MARQUINA, IN THE ORDER IN WHICH THEY APPEAR IN THE "OBRAS COMPLETAS".

(Where a play has been produced, details of first production are given. The letters in brackets after each entry signify authority in each case. Thus, (O.C.) signifies "Obras completas"; (J.), Eduardo Juliá Martínez, op. cit.; and (G.), Pablo García Díaz, op. cit.)

El pastor: Teatro Español, Madrid, 27th Feb., 1902. (G.)

Agua mansa: Teatro de la Zarzuela, Madrid, 23rd Dec., 1903.
(J.)

La vuelta del rebaño: Teatro Apolo, Madrid, 30th Oct., 1903.
(J.)

Rincón de montaña: ---

El Delfín: Teatro de la Zarzuela, Madrid, 9th Feb., 1907.
(J.)

La monja Teodora: ---

Benvenuto Cellini: Teatro de la Princesa, Madrid, 24th Mar., 1906. (J.)

Las hijas del Cid: Teatro Español, Madrid, 5th Mar., 1908.
(O.C.)

Doña María la Brava: Teatro de la Princesa, Madrid, 27th Nov., 1909. (O.C.)

En Flandes se ha puesto el sol: Teatro de la Princesa,
Madrid, 18th Dec., 1910. (G.)
(Not 1909, as given by O.C.
and J.)

El rostro del Ideal: ---

El último día: Teatro Español, Madrid, 4th Apr., 1911. (G.)

Pasos y trabajos de Santa Teresa de Jesús (La alcaidesa de
Pastrana; Las cartas de la monja; La muerte en Alba.)

El antifaz: Comédie Française, Paris, 17th May, 1912. (G.)

Cuando florezcan los rosales: Teatro de la Princesa, Madrid,
14th Feb., 1913. (G.)
(J. gives 12th Feb.)

El rey Trovador: Teatro de la Princesa, Madrid, 13th Feb.,
1912. (G.)

El gavilán de la espada: Teatro de Apolo, Madrid, May, 1913.
(O.C.)

Por los pecados del rey: Teatro de la Princesa, Madrid, 23rd
Mar., 1913. (G.) (J. gives 15th
Apr., 1913.)

Cuento de una boda y desafío del diablo: ---

El retablo de Agrellano: Oviedo, 15th Oct., 1913. (J.)

La hiedra: Teatro Español, Madrid, 27th Feb., 1914. (O.C.)

Cantiga de Serrana: ---

La morisca: ---

Las flores de Aragón: Teatro de la Princesa, Madrid, 30th
Nov., 1914. (O.C.)

Una mujer: Teatro de la Princesa, Madrid, 11th Jan., 1915.
(O.C.)

El Gran Capitán: Teatro de la Princesa, Madrid, 30th Mar.,
1916. (O.C.)

Dondiego de noche: ---

Alimaña: in Granada during the winter of 1919. (G.)

La extraña: ---

La princesa juega: Teatro Español, Madrid, Easter Saturday,
1920. (G.)

Ebora: ---

Rosa de Francia (with Luis Fernández Ardavín): Teatro del
Rey Alfonso, Madrid, 31st Mar., 1923. (O.C.)

El pavo real (with Gregorio Martínez Sierra): Teatro Eslava,
Madrid, 14th Nov., 1922. (G.)

Una noche en Venecia: Teatro Eslava, Madrid, 19th Nov.,
1923. (J.)

El pobrecito carpintero: Teatro de la Princesa, Madrid,
29th March, 1924. (O.C.)

Don Luis Mejía (with Alfonso Hernández Catá): Teatro
Español, Madrid, 17th Jan., 1925. (G.)

Fruto bendito: Teatro de la Reina Victoria, Madrid, 8th
Jan., 1927. (J.)

La ermita, la fuente y el río: Teatro Fontalba, Madrid,
10th Feb., 1927. (O.C.)

La reina del mundo: ---

La vida es más: Teatro Lara, Madrid, 7th Apr., 1928. (O.C.)

Sin horca ni cuchillo: Teatro Español, Madrid, 5th Apr.,
1929. (O.C.)

Salvadora: Teatro Fontalba, Madrid, 11th Oct., 1929. (O.C.)

El monje blanco: Teatro de la Reina Victoria, Madrid, 5th
Feb., 1930. (O.C.)

Fuente escondida: Teatro Español, Madrid, 17th Jan., 1931.
(O.C.)

Era una vez en Bagdad: Teatro Muñoz Seca, Madrid, 10th Feb.,
1932. (O.C.)

Teresa de Jesús: Teatro Beatriz, Madrid, 25th Nov., 1932.
(O.C.)

Los Julianes: Teatro Español, Madrid, 13th May, 1932. (O.C.)

La Dorotea: Teatro Cómico, Madrid, 25th Jan., 1935. (G.)

En el nombre del padre: Teatro Fontalba, Madrid, 28th Oct.,
1935. (G.)

La bandera de San Martín: Teatro San Martín, Buenos Aires,
25th May, 1937. (O.C.)

La Santa Hermandad: Teatro Municipal, Santiago de Chile,
1937. (O.C.)

El estudiante endiablado: Teatro María Guerrero, Madrid,
12th Feb., 1942. (O.C.)

María, la viuda: Teatro Lara, Madrid, 22nd Oct., 1943.
(O.C.)

El camino de la felicidad (with Gregorio Martínez Sierra):

El galeón y el milagro: Teatro María Guerrero, Madrid, 1946.
(G.)

La muñeca irrompible: ---

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in "Renacimiento," Madrid, 1907. I, pp.
249-250. (First published in "Pel &
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APPENDIX I.

Marquina and "La Publicidad" of Barcelona:

24/7/1898 - A poem, "Cuentos," in three parts: "Las alas," "El músico pobre" and "El último cuento."

31/7/1898 - "El poema de la guerra" (Al maestro catalán Apeles Mestres).

7/8/1898 - Two "Canciones" - "El canto del poeta a los poetas" and "Las canciones de la Patria."

14/8/1898 - "Los trabajos de los hombres."

4/9/1898 - "El himno del gladiador."

11/9/1898 - "El mono viejo."

18/9/1898 - "Siguiendo al capitán."

25/9/1898 - "La canción triunfal de las ideas."

2/10/1898 - "El infierno."

9/10/1898 - "Psicomaquia."

16/10/1898 - "Oración."

23/10/1898 - "La última orgía."

30/10/1898 - "Los muertos."

6/11/1898 - "La canción de Satanás."

13/11/1898 - "Invierno."

20/11/1898 - "La conquista de la vida."

28/11/1898 - "Versos acanallados."

4/12/1898 - "Los rebaños."

11/12/1898 - "Himno a Memnón."

18/12/1898 - "Oración."

26/12/1898 - "Navidad."

1/1/1899 - "La adoración de los reyes."

15/1/1899 - "Canto a los viejos."

- 22/1/1899 - "Elegía."
29/1/1899 - "La buena nueva."
5/2/1899 - "Himno del Amor."
12/2/1899 - "La canción de las máscaras."
19/2/1899 - "¡Salud!"
26/2/1899 - "La canción del buen hombre."
5/3/1899 - "Elegías."
12/3/1899 - "Himno a la alegría."
19/3/1899 - "La voz del torrente."
26/3/1899 - "La canción de las naranjas."
9/4/1899 - "Jesús a los hombres."
16/4/1899 - Fragments of "Jesús y el Diablo," dramatic poem
by Marquina and Zulueta.
23/4/1899 - "El rey Herodes."
30/4/1899 - "La canción de las olas."
7/5/1899 - "Los campos."
14/5/1899 - "Versos jóvenes."
21/5/1899 - "La mujer fuerte."
26/5/1899 - "Elegía" (on death of Emilio Castelar).
28/5/1899 - "Las iglesias."
4/6/1899 - "Los sepulcros."
11/6/1899 - "A los hombres del pueblo."
9/7/1899 - "Oración de Eva."
16/7/1899 - "A las montañas."
30/7/1899 - "El himno nuevo."
13/8/1899 - "Elegía."
20/8/1899 - "Oda interior."

- 27/8/1899 - "Canción de la sangre."
10/9/1899 - "Las nieblas."
24/9/1899 - "A la naturaleza"
15/10/1899 - "La vendimia."
22/10/1899 - "La corona."
5/11/1899 - "La muerte."
19/11/1899 - "Las hojas secas."
10/12/1899 - "Mujeres vendimiando."
17/12/1899 - "La música inspiradora."
24/12/1899 - "Noche-buena."
31/12/1899 - "La lluvia."
1/1/1900 - An article, "Crónicas literarias," from Madrid.
7/1/1900 - "Los peñascos."
14/1/1900 - "La elegía de las estatuas."
21/1/1900 - "Elegía."
28/1/1900 - "La alegría fecunda."
4/2/1900 - "La balada de los golfos" and a review by R. Surinach Senties of Marquina's published "Odas."
11/2/1900 - "El canto de las madres" and extract of "Clarín"'s opinion of "Odas."
12/2/1900 - In "Crónicas literarias," dated Madrid, 10th Feb., Marquina discusses the critics' reception of his "Odas."
25/2/1900 - "Los hijos del siglo."
11/3/1900 - "La conciencia de sí mismo."
12/3/1900 - In his "Crónicas literarias," he discusses the Madrid periodical, "Blanco y Negro."
18/3/1900 - "Ruido de campanas."
20/3/1900 - Valera's article, "La irresponsabilidad de los poetas." (q.v.)

29/3/1900 - Valera's article, "La purificación de la poesía."
(q.v.)

8/4/1900 - "Elegías."

13/4/1900 - The paper reproduces favourable comment in the Madrid press on Marquina's poetry reading in the Ateneo de Madrid.

22/4/1900 - "Los lobos."

28/5/1900 - The first of a series of weekly "Comentarios" by Marquina on life in Barcelona.

2/6/1900 - Account of previous day's reading of "Las vendimias" in Salón Parés. And two fragments published - "La impertinente canción de las abejas" (also read in Madrid Ateneo) and "Canto de los que pisan."

10/6/1900 - "Los gigantes."

24/6/1900 - "El agua de noche."

8/7/1900 - "Mujer danzando."

7/9/1900 - The last of the above-mentioned articles: "Ultimos comentarios." He speaks of his pleasant anticipation of his stay in Paris, where he is going. (But cf. editorial note in "Pèl & Ploma," 15/9/1900).

7/10/1900 - "Sátira a Junoy."

21/11/1900 - An article on "Sigfrido," on what he calls "el santo Evangelio de Sigfrido."

25/11/1900 - An article, "Reivindicaciones."

2/12/1900 - "A los que amenazan."

4/12/1900 - In an article, he explains what he means by "accepting" life: "lo que tú has de hacer nadie sino tú mismo puede hacerlo en este mundo."

21/12/1900 - Castilian version of Marquina's article for "Pèl & Ploma" on "Al resucitar de entre los muertos," by Ibsen.

10/1/1901 - An article on the nature of the true poet.

25/2/1901 - An article on education.

- 27/2/1901 - Marquina's review of "Idilis" (Llibre segón), by Apeles Mestres.
- 28/2/1901 - An article, "¡Otra vueltecita!...", on the literary scene in Barcelona.
- 6/4/1901 - Text of a lecture by Marquina on "Consideraciones en busca de una fórmula harmónica de Trabajo."
- 14/4/1901 - "Las campanas que andan," the first of a series of "impresiones de libros" by Marquina. He stresses that what he will give will be impressions, not criticism.
- 21/4/1901 - On Tolstoy's "Los rayos de la aurora."
- 28/4/1901 - On Zola's "Travail: (Crècherie)."
- 12/5/1901 - idem.
- 19/5/1901 - idem.
- 27/5/1901 - On Nietzsche's "El origen de la Tragedia."
- 1/6/1901 - "De Barcelona y para Barcelona: a Ramón Pichot" - an article.
- 2/6/1901 - Nietzsche: idem.
- 9/6/1901 - He goes on discussing Apolo and Dionisós.
- 14/7/1901 - Poem: "Tierra de promisión" (Poema en prensa): "Prólogo."
- 15/7/1901 - Article on and from San Lorenzo del Escorial.
- 17/7/1901 - Article from Córdoba.
- 21/7/1901 - "Tierra de promisión" continues:
"¡Ay Padre! El alma siempre me crece."
- 25/7/1901 - Article from Córdoba on la Mezquita de Córdoba.
- 28/7/1901 - "Tierra de promisión": "Elegía de las espadas y de las palmas."
- 3/8/1901 - Article from Málaga on Málaga moderna.
- 9/8/1901 - Málaga vieja (dated July).
- 11/8/1901 - "Tierra de promisión": "Himno de Adán."
- 16/8/1901 - Review by Emilio Junoy of "Las vendimias."

- 17/8/1901 - Article, dated Madrid, July, "A don Diego Velázquez."
- 18/8/1901 - "Tierra de promisión": "Egloga."
- 23/8/1901 - Article, dated Madrid, July, on Goya.
- 25/8/1901 - "Tierra de promisión": "La barca."
- 7/9/1901 - Again on Goya.
- 8/9/1901 - "Tierra de promisión": "Las grutas de la costa."
- 15/9/1901 - "Tierra de promisión": "Egloga de las rocas."
- 17/9/1901 - Again on Goya.
- 21/9/1901 - Conclusion of articles on Goya.
- 22/9/1901 - "Tierra de promisión": "Dicen las olas..."
- 29/9/1901 - "Tierra de promisión": "Viento de montaña."
- 3/10/1901 - An article from Cadaqués, dated September, on the sea and the rocks.
- 13/10/1901 - A poem, "Diálogos."
- 14/10/1901 - Essay from Cadaqués.
- 21/10/1901 - Another essay.
- 25/10/1901 - Article on "los filisteos."

After this, he does not contribute regularly to "La Publicidad."

APPENDIX II.

Marquina and "Luz" of Barcelona:

No. 2, 3.a semana de octubre de 1898 - A poem by Marquina, "Goethe."

No. 3, 4.a semana de octubre de 1898 - Another poem, "Brindis."

No. 7, 4.a semana de noviembre de 1898 - In the section entitled "Nuevas," the following announcement appears:

"Han entrado a formar parte de la redacción de este periódico los señores D. Eduardo Marquina y D. Luis de Zulueta. Próximamente inauguraremos una sección dedicada exclusivamente a popularizar en España los buenos literatos extranjeros."

No. 8, 1.a semana de diciembre de 1898 - A poem, "El monstruo," by Marquina; and translations by Marquina and Zulueta of four poems by Verlaine: "Arte poética," "Vendimias," "El esqueleto" and "La hostería."

No. 9, 2.a semana de diciembre de 1898 - Two poems, one by Zulueta and the other by Marquina, each entitled "Paisajes."

No. 10, 3.a semana de diciembre de 1898 - A poem by Marquina, "Las ideas," and translations (by Zulueta and Marquina?) of "Elegía," "Eufrosina," "Baco" and "Idilio," by Chénier.

No. 11, 4.a semana de diciembre de 1898 - "Navidad," poem by Marquina; and translations by Marquina and Zulueta of two prose fragments, "Un sueño" and "Pensamientos nocturnos," by the eighteenth century German writer, Richter.

No. 12, 5.a semana de diciembre de 1898 - Poem, "El hijo pródigo," by Marquina; and translations by Marquina and Zulueta of further prose extracts from Richter.

APPENDIX III.

Marquina and "Pèl & Ploma" of Barcelona:

4/11/1899 - Two short poems by Marquina, "Elegia a la mort den Puvis de Chavannes" and "Epitafi per en Burne-Jones."

23/12/1899 - A poem from Madrid, "Desde altres terres."

3/2/1900 - A setting by E. Morera of "L'hivern," a poem by Marquina.

24/3/1900 - An article by M.U.: "E. Marquina: Poeta." This number is dedicated entirely to Marquina, and contains some prose (in Catalan) as well as "L'hivern" (this time without music) and a fragment of "Los pisadores de uvas" from "Las vendimias," the imminent publication of which is announced.

There is also a full-figure study in black and white of Marquina by R. Casas.

26/5/1900 - Article, "L'art anonim," by Marquina.

1/6/1900 - A poem, "Els arbres."

15/6/1900 - Article by Marquina on Rusiñol's work, "El jardí abandonat," and an editorial comment, mentioning Marquina's reading of "Las vendimias." Details are published of a subscription list for the "vinya d'honor" to be given to Marquina soon on the publication of the work.

15/7/1900 - A poem, "L'epigrama de las flors."

1/8/1900 - Review by Marquina of "Estreno de 'El loco Dios' d'en José Echegaray, al teatre de Catalunya (Eldorado)."

1/9/1900 - A poem, "Les planes."

15/9/1900 - In an editorial note, we read:

"En Marquina, està seriament indisposat i no pot per ora, emprendre el viatge á París que tenie projectat i decidit. Sentim doblement la malaltia, tant per lo desagradable del cas, com per tenir d'ausentarnos pera cumplir obligacions contretes. - Desitjem que l'indisposició sigui curta, aixís com l'ausencia d'aquestes columnes."

15/10/1900 - Article arising out of Marquina's reading of "Quan ens despertarem d'entre 'ls morts," by Ibsen.

1/12/1900 - On "Visions i cants," by Maragall.

15/12/1900 - Translation by Marquina of "La musa de Montmartre," by Hugues Rebell.

1/1/1901 - Note by Marquina on Pompeyo Gener in the number dedicated to the latter.

15/2/1901 - Marquina's article on the Teatre Líric Català; and his "Canço de la por," from "El llop-pastor."

1/3/1901 - Article, "L'última obra d'en Tolstoi" (on "L'esclavitud moderna").

15/5/1901 - Poem, "Cants dels firaires de San Pons."

From June, 1901, "Pèl & Ploma" is published as a monthly.

Vol. III - June 1901-May 1902:

June 1901 - pp.3-5: Article on "El poeta Jacinto Verdaguer."
p.10 - Poem: "Del espadat al mar."
p.20 - Reproduction in black and white of Marquina's portrait in oils by R. Pitxot (sic).

August 1901 - Translations by Marquina of Maragall's poems, "La canción de San Ramón en labios de una rusa," "La vaca ciega," "La mujer hermosa" and "Enero decrece." Also Maragall's letter of gratitude (q.v.).

Vol. IV - January 1903-December 1903 (it is not published between June and December 1902):

August 1903 - p.256: A note on the "Revista Moderna: Arte y Ciencia," México, shows that this review publishes in its No. 13 "uns intencionats 'Diálogos impersonales' den Marquina."

October 1903 - p.290: The text is published of Maragall's "Elogi de la paraula." It is described as the "Discurs llegit per el president de l'Ateneu Barcelonés en la sessió inaugural, celebrada'l dijous 15 d'Octubre, del curs acadèmic de 1903 á 1904."

"Pèl & Ploma" ceases publication in December, 1903, but a successor, "Forma," is announced.

APPENDIX IV.

Marquina and "España Nueva" of Madrid:

This daily newspaper commences publication on 10th May, 1906, and, from the beginning, Marquina contributes a "Diario de París," which appears most days. In the following account, we include only a selection of the more interesting articles.

4/6/1906 - "Francia tutora."

12/7/1906 - "Cartas de Enrique Ibsen."

16/7/1906 - "Hablando con Anatole France."

Marquina was in Cadaqués in early October, as can be seen by his articles at that time.

11/10/1906 - An article from Barcelona, "La solidaridad catalana en las Cortes: Hablando con D. Eugenio Corominas."

13/10/1906 - Another: "Hablando con Emilio Junoy."

18/10/1906 - "Al volver de Francia."

16/11/1906 - "El homenaje a Galdós."

11/12/1906 - "El gesto de Carducci."

27/12/1906 - First article ("Las traducciones") in a series on "Comediantes y poetas."

17/2/1907 - "Un poeta civil: Giosué Carducci."

From 4th March, 1907, he is once more writing his "Diario de París."

7/3/1907 - "Flores del mal" (a satirical impression of a Paris salon, in which two ladies discuss the works of Baudelaire, Wilde and Aubrey Beardsley).

18/3/1907 - An article from Milan, "París-Milano."

27/3/1907 - The first of a series of articles on "Los literatos italianos": "Hablando con Ada Negri: I."

31/3/1907 - "Hablando con Ada Negri: II."

1/4/1907 - "Hablando con Gabriele D'Annunzio: I."

5/4/1907 - "Hablando con Gabriele D'Annunzio: II."

11/5/1907 - First article (written 8/5/1907) after his return to Paris: on "Salomé," by Richard Strauss.

13/6/1907 - An article from Barcelona.

5/7/1907 - An article written in Madrid: "Hablando con França Borges."

18/7/1907 - On Stéphane Mallarmé; and translations of this poet's "Siglo XVIII," "Las ventanas" and "Diálogo de Herodiada y su nodriza" (fragments).

21/7/1907 - On Guerra Junqueiro; and a translation of "Babilonia (Paisaje nocturno de ciudad)," by the Portuguese poet.

6/8/1907 - On Charles Guerin.

11/8/1907 - On Maurice Maeterlinck; and translations of the Belgian poet's "Ofrenda oscura" and "Vegetación espiritual."

28/9/1907 - "Cómo concibe el arte Guerra Junqueiro." And a translation of "Imperia: la musa moderna."

4/10/1907 - On Guerra Junqueiro; and translation of "Ilusiones."